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BEST HANGOVER CURE: BLT with a fried egg & wash it down with a sports drink

BEST WAY TO GET SERVED MORE QUICKLY AT THE BAR:

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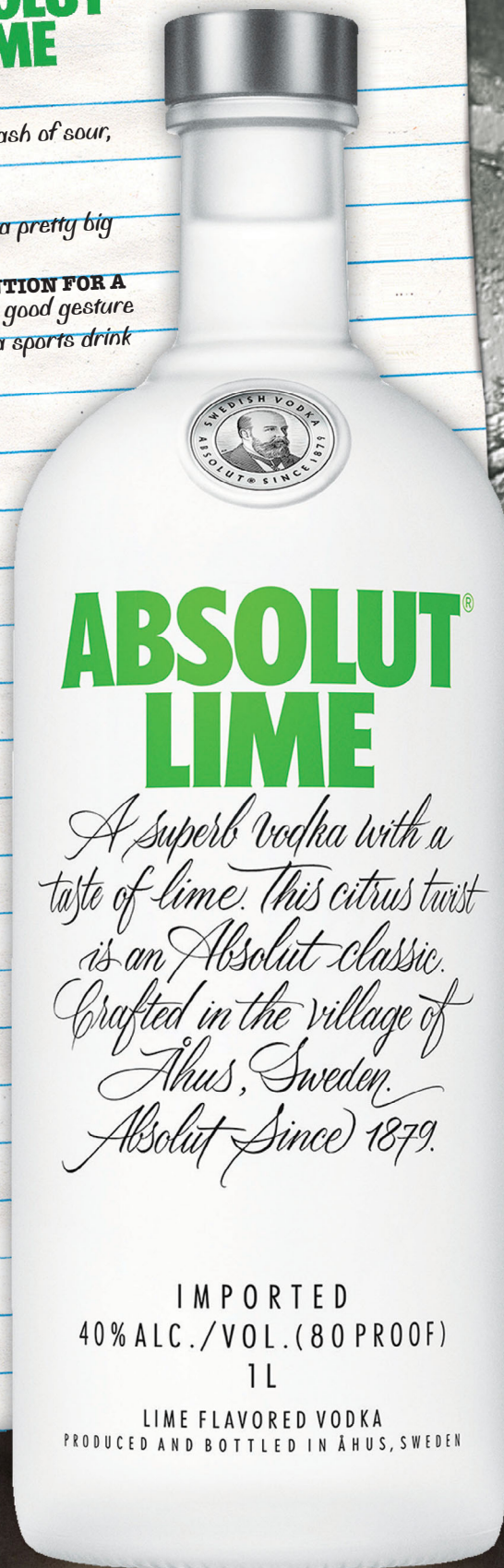
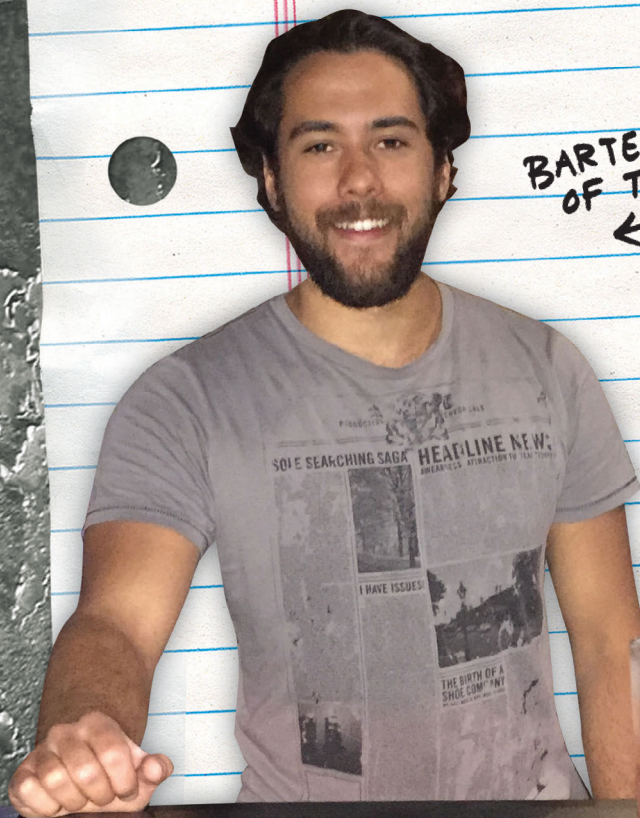
WHAT IS YOUR ESTABLISHMENT KNOWN FOR: Fun atmosphere, awesome music - DJ Naughty Boy is great!

NEXT BIG TREND IN COCKTAILS: Any choice of booze, soda, and a splash of whatever...less sugar is in now.

SAGE BARTENDER ADVICE: Don't be a dick. Stay cool when at a bar, stupid things happen - don't get bent out of shape.

**BARTENDER
OF THE WEEK**

Nick



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THE SHORTLIST



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ANDY WITCHGER

THE STAT SHEET

248,000

Number of Minnesotans who make
the minimum wage or less.

46

Percentage of minimum wage earners
who are 24 or older, refuting the myth that
it's mostly reserved for high school kids.

\$18 million

Damages sought in a suit against
the University of Minnesota-Duluth, which
claims the school purged its lesbian coaches
in hockey, softball, and basketball.

9,800

Minnesota's estimated number of bald eagle
pairs, the largest population in the continental
U.S. This only 30 years after they
were considered endangered.

**"Who wants to
live like a French
supermodel? I
want to eat and
wonder why my
hostas are dying
while I kill part
of the lawn with
my hammock
stand."**

Reader Danelle Gorra responds to
"French supermodel selling Gatsby-
inspired Edina home," at citypages.com.

REFILLING THE SWAMP

LAST WEEK, Minnesota Congressmen
Erik Paulsen, Tom Emmer, and Jason
Lewis voted to allow your retirement
advisor to lie to you. That's the upshot
of the Financial Choice Act, which
gives the finance industry the choice
of duplicity.

Under existing rules, retirement
advisors must legally act in your best
interest, just like doctors and lawyers.
But the Republican trio believes Min-
nesotans will be better served if their
advisors can once again dupe clients
into investments involving high com-
missions, not the best returns.

According to the Economic Policy
Institute, the change would allow the
industry to drain a whopping \$544
million from Minnesotans' savings.

POPULAR STORIES

AT CITYPAGES.COM

Viral video of Minneapolis café with
CHICKEN IN A MOP SINK is bogus

Those dipshits from
WESTBORO BAPTIST CHURCH
are coming to Maple Grove

Worker says **MENARDS** was warned
about forklifts before fatal accident

ROBERT KELLERMEIER, 26, dead of
apparent suicide in Hennepin County Jail

10 BEST PATIOS in Minneapolis-St. Paul

COMMUTING NIGHTMARE

35W construction will begin in August and never, ever end

Someday soon, you will get into traffic on I-35W and never get off. You and your fellow trapped commuters will learn to adjust, first sharing snacks, leftovers, and bottles of water, later learning to collect rainwater and forage for edible grasses along the roadside. You will erect primitive lean-tos and build fires using old copies of City Pages and the fake wood paneling of aging Chrysler minivans, forever hoping that someday the cars begin moving, and civilization might begin anew.

A new construction project will begin in August, torturing commuters from the southern suburbs and beyond. The worst part: It's scheduled to carry on for four years. As in until late 2021, at the earliest. That is at least two presidents from now!

The \$265 million project will see lane closures starting this year, though the

already-crowded commuter artery will never fully close. For updates on how many lanes are affected at a given time, try searching the rage-twisted faces of your colleagues. If they are nonspeaking and catatonic, you may want to keep to city streets and avoid the freeway.

The construction will also close bridges that cross 35W, which will receive maintenance one by one.

The biggest physical change resulting from this interminable road work is a new Lake Street transit station. The site will mirror the look of the 46th Street Station, which stands in the middle of I-35W.

According to an artist's rendering of the station obtained by the Southwest Journal, cars will have all but abandoned 35W by the time the Lake Street station is built, with the exception of a handful of all-white vehicles ferrying the ghosts of



Construction on I-35W will last for four long years.

WASTESOUL

people who perished in the Great Traffic Jam Famine of 2019.

Speaking of that station, its users are the real winners in this plan: Whereas at present, bus drivers on I-35W must do their best impression of Sandra Bullock in Speed, this project includes a "transit-only access ramp" for riders taking the Lake Street station to downtown Minneapolis or beyond.

Sounds great! But sounding less great: Lake Street will "lose a lane in each direction during construction."

If indeed traffic is supposed to teach us about the need for other modes of transportation, south Minneapolis is about to learn a very long, painful lesson.

In a related story, the Southwest Light Rail Transit line is on schedule to be completed by fall of 3375. —MIKE MULLEN



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Small-Town Minnesota vs. Itself

In the Legislature, the Twin Cities play the villain, then pick up the check



Mike Mullen

Ray Dehn's been hearing it his whole life.

As a kid, he would visit relatives in southern Minnesota, where farm-raised cousins would "give me shit about being a city kid." About how lucky and spoiled he was. And about how the Twin Cities took money from the pockets of hard-working rural Minnesotans.

Today, state Rep. Dehn (DFL-Minneapolis) knows a lot more about state budgeting than he did back then. His cousins had been lied to.

Of the state's 87 counties, more than half of Minnesota's income tax revenue comes from just four: Hennepin, Ramsey, Dakota, and Washington. But it doesn't seem to matter. "These people have been, quite frankly, ingrained to think that way from a young age," Dehn says.

Take Fairmont (population 11,000), which next year will get about half its budget from the state. To a small-town mayor, that aid means a new police officer racing to a domestic abuse call at 1 a.m. It can be the difference between being a city and a very long cul de sac with a welcome sign.

Cities with robust tax bases do their own lifting. Minneapolis passed a \$75 million increase in school spending last year, and Hennepin County's about to sign off on a \$125 million sales tax hike for transportation. If there's opposition, it's quiet and outnumbered.

But small towns also need sewers, nursing homes, and schools, though fewer residents are able (or willing) to pay their own way. So

far this year, 16 school districts have voted on referendums; 12 voted them down.

When there's a shortfall, the Twin Cities picks up the tab.

The same goes for state highway funds. As a "donor county," Hennepin contributed \$64 million more in 2014 than was spent on its own highways.

Yet you never hear a Minneapolis or St. Paul lawmaker campaigning on shutting off the tap, protecting their urban constituents from these greedy villagers. They don't ask to be thanked. Lately, they'd settle for just not having their city slapped in the face so hard, and so often.

On almost every issue of local importance, outstate Republicans have moved to thwart city folks: light rail, bus transit, funding for the University of Minnesota, higher minimum wages, banning plastic bags. They're protecting urban voters from themselves.

Sen. John Jasinski (R-Faribault) blames the rural versus metro divide on "different values" and — wait for it — rural concerns about funding big-city projects.

"I've got these retired people in my district, thinking they're never going to use — and half of 'em have never seen — the light rail in the metro," Jasinski says. "And yet outstate Minnesota funds 50 percent of the operating expenses."

If only it was true. When a transit project doesn't sell enough tickets to pay for itself, who do they suppose covers the bill? Jasinski's Faribault County, with its \$13 million in 2015 income tax liabilities? Or

Hennepin, with \$3.1 billion?

Dehn offers begrudging admiration for Republicans who perpetuate this "myth, blaming urban Democrats for hardships in rural Minnesota."

They've created dozens of little Alabamas throughout Minnesota, railing against those big-government liberals off in that faraway city, never mentioning how much they're taking. One hand forms a fist they shake self-righteously at the sky; the other gladly reaches for the incoming checks.

At town hall meetings in 2015, rural Republicans proposed slashing state aid to Minneapolis, St. Paul, and Duluth, implying that they were hogging state funds.

Small-town mayors came to their defense. The Coalition of Greater Minnesota Cities called the cuts "completely arbitrary," noting the cities give far more than they get. St. Paul's per capita state aid ranked 429th. Minneapolis came in 461st, meaning more than 400 Minnesota towns were getting a better deal than we were.

And we still have to play the villain.

State aid represents a "wonderful partnership" between the state and its small towns, says Winona City Councilman Allyn Thurley. His city needs the support — \$9.5 million of it, to be exact — to make ends meet. None of his constituents mentioned concern about plastic bags in Minneapolis.

"These issues that affect the metro area are of a concern to the metro area," Thurley says. "They haven't reached — I hate to use the term, but — the hinterland."

In Luverne, Mayor Pat Baustian sees "par-

tisan politics bullshit, pardon my language" in the us-versus-them posturing. The state has to work together, says Baustian, a chief master sergeant with the Air National Guard. He doesn't go to Vikings games, but backed the new stadium because he could see how important it was to Twin Cities.

In 2015, Hennepin and Ramsey counties generated \$2 billion in sales tax revenue. Rock County, where Baustian lives, paid \$3.6 million.

"We understand in greater Minnesota that most of the economic opportunity happens in the metro," says Baustian, whose city will get one-third of its budget from the state next year.

Still, misunderstanding goes both ways, he adds. Urbanites often ignore the tremendous contributions of outstate agriculture. He and Thurley encourage everyone in the metro to venture out to their corners of the state, and learn more about the beautiful country filled with good people.

We can only heal the rural-urban divide by coming to know them, and they us. And when they come to trust you, try doing something their legislators won't. Tell them the truth. ☐

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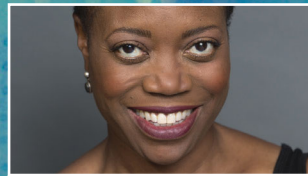
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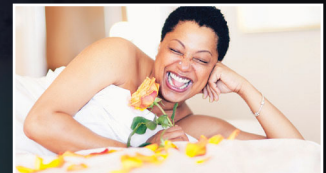
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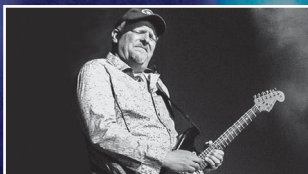
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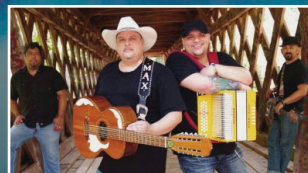
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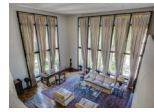
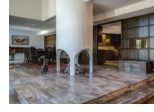


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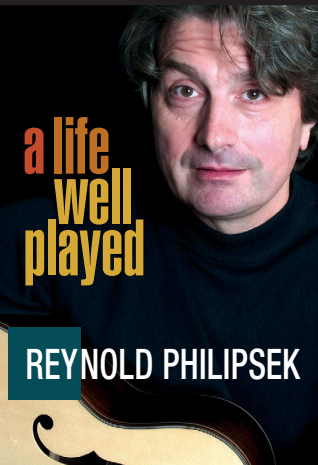






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My War

with Blue Cross

A SECOND CHANCE AT LIFE, CAGED IN THE HANDS
OF TWO LARGE COMPANIES

BY KATIE G. NELSON

It's June and I'm on another first date, drinking at a sidewalk cafe in Minneapolis.

My date, an artist with a penchant for putting Sharpies to skateboards, seems wholly unaware that I'm already buzzed, though happy hour's close remains in the distance.

I have rediscovered my love of coffee- and cocktail-fueled writing benders a

few weeks after flying to Minneapolis from Kenya, where I work as a freelance journalist.

"So what brings you back to Minneapolis?" my Tinder Swipe Right asks, oblivious that my answer is spiked with two glasses of chardonnay and about a gallon of espresso.

"Well, if you're talking literally, I would say a nonrefundable airline ticket to visit my now ex-boyfriend," I answer. "But figuratively, I came home to spend time

with my 94-year-old grandfather, who's in hospice."

I pause to take a long drink from my gin and tonic.

"I also have narcolepsy," I add. "I take Adderall — like, a lot of Adderall — to function. They don't have it in Kenya, so I bring it from the U.S."

Silence. I probably should've just said I was visiting family, omitting any mention of my autoimmune disease made famous by the movie *Deuce Bigalow: Male Gigolo*.

"I work with a lot of overmedicated kids," he replies, referring to his gig moonlighting as an art teacher. "That's the first time I've ever heard anything positive about Adderall, ever."

I ease into the awkward silence with another sip.

"Trust me, I wouldn't be alive without it." I deadpan. "Adderall saved my life."

This might seem a lofty statement for a prescription stimulant known for its addictive qualities and reputation for abuse. But the truth is Adderall did save my life. The proof reveals itself in the spider webs of scars carved into my forearms.

"Can I get you two anything?" the waitress cuts in. He looks at me. I nod back, suggesting it's up to him.

"Yeah," he replies. "Another round."

I was a few days shy of my 30th birthday when I returned to my parents' house in south Minneapolis. My recent repatriation from the chaotic streets of Nairobi was a result of a sucker punch of shitty situations: an out-of-the-blue breakup with my Minneapolis boyfriend, the pending death of my much-loved grandfather, and a lingering lung infection that landed me in a Nairobi hospital, which resembled something from *The English Patient*.

But of all the crappy situations I was facing, one was most formidable: dealing with Blue Cross Blue Shield of Minnesota.

I was diagnosed with narcolepsy when I was 25. It's an autoimmune disease that disturbs the restorative stage of sleep, leaving me exhausted during the day and an insomniac at night. Still, as bizarre as it seemed, my diagnosis ended a 10-year cycle of depression so intense I almost didn't survive.

I was a healthy child whose gentleness was only outmatched by my bleeding heart. But my soft demeanor seemed to catch an edge around high school, turning what was routine teenage melancholy into a tunnel of unrelenting depression that eventually landed me in a locked hospital unit.

I turned my anger inward. Anorexia was first, satiating my obsession with self-punishment until I was nothing more than a human marionette of twisted bones propped together with paper skin. After high school came forced isolation, a way of protecting others from my emotional volatility, which seemed to sweep through me suddenly and with growing frequency.

By mid-college, most of my free moments were spent buying drugstore makeup to cover the million little cuts I sliced down my forearm.

My parents realized something wasn't quite right. First, they chalked it up to hormones, a chemical imbalance in my brain, or the fact that my conservative schooling didn't tolerate girls who preferred Sylvia Plath to prep rallies.

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They sent me to a shrink. Despite piles of antidepressants, hours in cognitive behavioral therapy, family therapy, music therapy, and two stints at an eating disorder program, my emotional instability continued to worsen to the point of tempting death.

"I swear to god, I didn't want to die. I just wanted to sleep forever."

It was a frigid December night in 2011 when my longtime boyfriend found me quietly carving away at my left forearm with a razor.

"What are you doing, Katie?"

My eyes remained transfixed on a series of small slices filling with small red dots of blood.

"I'm really tired and everything hurts," I said. "But not the physical pain, like when you break a bone. The kind of pain that makes you want to slice apart your flesh so you can crawl out of your own skin."

He called my mother.

Heeding the warning on my physician's voicemail — "If this is an emergency, please call 911 or go to the nearest emergency room" — they loaded me into my boyfriend's Chevy Suburban and drove me to the nearest emergency room.

I was taken behind a thin blue curtain and asked a series of questions. "How are you feeling, Ms. Nelson?" the young doctor asked.

"I'm really tired — like I could sleep forever," I explained hesitantly. A cotton sheet divider was the only thing hiding my shame from the other patients.

"Why did you injure yourself?" he asked, gazing at my damaged arm.

"Because everything hurts and nothing makes it better. I'm exhausted."

"I swear to god, I didn't want to die. I just wanted to sleep forever."

I found an open bed and quickly fell asleep. An hour later, I woke up feeling better — not great, but not wanting to sleep forever, which seemed like progress.

"I'm fine now," I informed the doctor. "I mean, I'm still really tired, but think I'm okay."

"I don't think so, Ms. Nelson. We're going to send you somewhere where you can be monitored. We need to make sure you don't hurt yourself again."

"What?" I pleaded. "I think you've made a mistake. I'm just really, really tired."

He was not convinced.

A few minutes later, three strong-armed medics and a cop put me in the back of an ambulance. I arrived at a second hospital and was taken to a wing sealed shut by two steel doors, a place for psychiatric patients



KATIE NELSON

the emergency room couldn't handle.

Behind the locked doors were a dozen patients, half wandering aimlessly around the living room, the rest watching a muted talk show on a television locked inside a steel cage.

"I swear to god, I didn't want to die," I told the intake nurse, who was inspecting my bandaged arm.

"I'm sure you didn't," she said.

Instead of releasing me to my family, the nurse took me to a small, white-walled room with a single window overlooking East 28th Street.

"Schizophrenia and meth don't play nice," my middle-aged roommate explained while taping handfuls of family photos to her side of the wall. Apparently she planned to stay for a while.

I wrapped a blanket around my shoulders,

Self-portrait taken last summer while Katie was in the midst of a particularly bad narcolepsy episode while fighting Blue Cross at the same time.

Allison Holt. She had taken over my care after I fired her predecessor for loading me up with a slew of psychotropic medications that made my face twitch uncontrollably.

I was spending up to 22 hours a day in bed, only rising to drink coffee or boxed wine, depending on the time of day. Most of my doctors assumed my all-day sleep regime was a side effect of the 10 medications I was taking, or an unusually severe bout of depression. Allison did not.

"You need to get a sleep study," she said, an occasional request she made more forcefully this time. Finally, I acquiesced.

I arrived at the sleep clinic 20 minutes late and looking like hell. I had slept all day and, despite chugging coffee en route, was still exhausted.

A nurse escorted me to a bedroom that resembled something from a Holiday Inn, gluing a handful of wires to my scalp before putting me to bed. I was surprised to awake the next morning feeling somewhat refreshed.

"You have narcolepsy," my neurologist explained. "It's a chronic sleep disorder that makes you feel like you haven't slept for a week. There is no cure for it, but there are medications that will help."

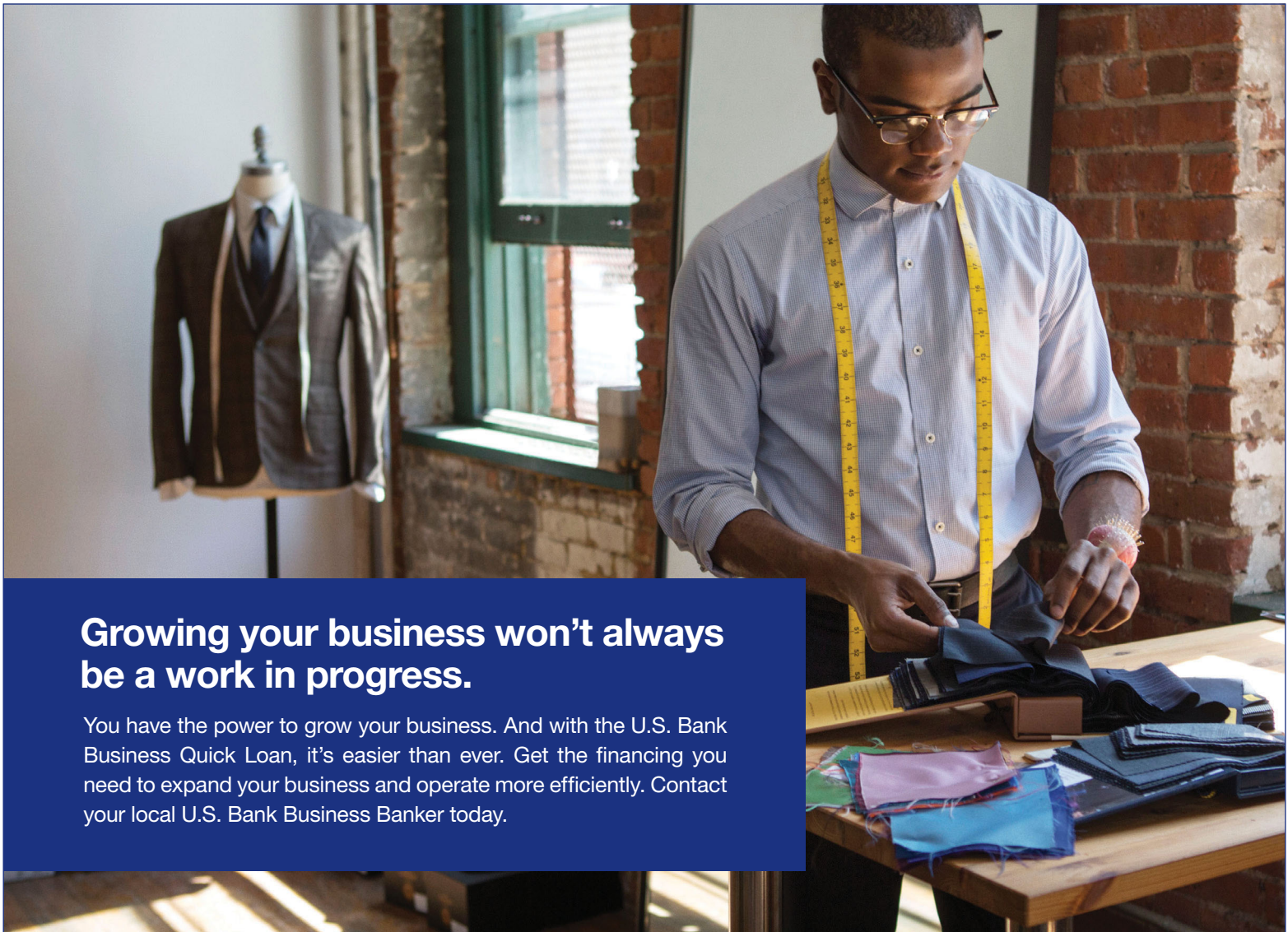
He handed me a prescription for 60mg Adderall — a stimulant used to treat attention deficit hyperactivity disorder. The dosage was later cranked to 90mg.

That afternoon, I swallowed two capsules and fell asleep on my parents' couch. Forty-five minutes later, I woke up a different person — feeling clear-headed and more awake than I had in my entire life.

In less than one hour, Adderall, a medication demonized by many for its common abuse, had done what dozens of physicians and specialists failed to do. It ended a decade

It's a year later and I'm barely alive.

"I'm going to give up," I told my psychiatrist,



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of suffering at the blade of my own mind. I was suddenly free.

"I felt like I finally got my daughter back," my mother said. "It was a miracle."

It's a strange feeling, spending an entire decade in unimaginable pain, only to have everything you've lost — your spirit, your passion, your sense of feeling human — quietly return to you.

But that's what happened on January 26, 2012, the day I got my life back.

A few weeks after my first dose, I reenrolled in graduate school, quickly regaining a sense of normality and routine. My once-debilitating depression became almost obsolete. By spring, the only traces of my tragedy were the white scars running down my forearm.

But while the semblance of a human took shape, internally I was still profoundly wounded, grief-stricken by my past and haunted by a fear that everything could be taken away again by a handful of pills.

I was also terribly lonely, a state of mind compounded by the fact that I had no idea what to do with all my free time. I had few hobbies or interests outside of staying awake and alive. Worse, despite years of therapy, I was still very much a stranger to myself.

One year and four months after finding out I had narcolepsy, I graduated with a master's in public health — only to promptly bail on health care for a career in journalism.

I had dabbled in freelancing for a local paper, but was forced to abandon it after sleeping through one too many deadlines.

So I contacted one of the only editors in the Twin Cities who was harder off than me: Nick Coleman. The former columnist known for hounding both sources and colleagues alike had just taken over The Uptake and was looking for hungry — and perhaps desperate — journalists. I was hired on the spot.

My rookie reporting gig quickly steamrolled into a proper career. Still, I couldn't shake the feeling I was living in the shadows of my past, fearful that I was too sick, too fragile, too dependent on medication to pursue a bigger life.

I was faced with a choice: Stay in Minneapolis and remain tethered to the fear of my own darkness? Or leave and take a gamble on my second chance at life?

On a sweltering June afternoon two years ago, I boarded a plane to begin again as a foreign correspondent in Kenya.

BANG. BANG. POP! POP! POP!

I'm crawling on my hands and knees and can't see a goddamn thing. The ground is shaking with each echoing BOOM as bombs of black smoke explode at my feet. I take cover under two plastic lawn chairs that quiver with each blast.

"All right, Kate!" my colleague Anders Hammer yells. Too loud to hear, he ges-

tures a countdown with his fingers. "One, two ... three!"

We run toward a heap of plastic dummies strewn 100 feet ahead. The combination of sounds, smells, and 90mg of Adderall leaves me choking for air, my heart pushing violently against my chest.

"You take his legs and I'll get his arms!" I yell to Hammer, who's already putting a tourniquet on a dummy whose limbs were blown off moments before.

I begin threading the tourniquets into two loops, but am hit by something hard and hot on my lower back.

"SHIT!" I yell, falling down to my knees, the ground reverberating.

I'm in the middle of a firefight in Nairobi. A simulated one, I should say.

It's the last day of a battlefield medical course for journalists who work in conflict. We're practicing stopping femoral bleeding, treating bullet holes, cleaning shrapnel wounds.

Thankfully, the bombs are only massive fireworks and stink bombs. Still, Black Cats hurt when they hit open flesh.

I'd successfully avoided rubber bullets and cluster bombs since coming to Nairobi, opting for stories on gay rights and environmental degradation, rather than seeking out the bang-bang of neighboring Somalia.

That said, life in the city fondly known as "Nairoberry," for its theft and petty crime, isn't without its challenges, especially when you're living with a chronic illness.

Traveling abroad is nearly impossible for people like me. Many countries — including Kenya — ban stimulants like Adderall. But it was my insurance company, Blue Cross Blue Shield of Minnesota, that made life most difficult.

I first confronted America's insurance clusterfuck a few days before my 26th birthday. Ripening out of my parents' plan and constrained by a pre-existing condition, I was forced to buy a policy under the Consolidated Omnibus Budget Reconciliation Act — aka COBRA — which may be the most expensive insurance ever.

Then came the Affordable Care Act — aka Obamacare — which banned insurers from refusing to cover pre-existing conditions. It was a godsend.

After conferring with dozens of companies and spending countless hours on hold, I enrolled with Blue Cross Blue Shield of Minnesota.

My new insurance policy seemed like a decent, albeit expensive plan, chosen for its low prescription copays and clear "vacation override policy," which allows patients to collect several months' worth of medication in advance before an extended trip. But as they say, the devil is in the details.

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neapolis. Your prescription scheduled for pickup has been delayed. We are attempting to contact your insurance carrier for additional information. We will contact you as soon as possible by phone when your prescription is ready for pickup. Thank you. Goodbye.”

Goddammit. My prescriptions are denied again.

It’s June of last summer, and I’ve just flown to Minneapolis after five blissful months in Kenya. Things aren’t going as planned.

“I think Blue Cross wants me to give up,” I tell my mom.

I’ve been battling my insurer for weeks. Blue Cross is refusing to approve a five-month medication advance — known as a “vacation override” — for another stint in Kenya.

I’m not surprised.

Vacation overrides allow patients to get more than one month’s worth of medication at a time, freeing frequent travelers like me from the 30-day refills often required for controlled drugs like Adderall.

I’ve gone through the process a half-dozen times before with other insurers. Each is different. All are complicated.

I submitted my first override to Blue Cross in January 2016 with the help of my doctor’s administrator, Lisa Smith. Requesting six months’ worth of Adderall was far from straightforward.

Over two months, Smith and I spent countless hours on the phone with departments and divisions, attempting to clarify obscure policy details with representatives who often had no idea where to find the override policy in my plan. Or even what a vacation override was.

It was a grueling and deeply emotional experience that left me questioning whether anyone in the insurance industry even cared about the patients they were



COURTESY OF KATIE NELSON

hired to serve.

Now, six months later, Smith and I were on our second time around. We felt more confident it would go smoothly.

We were wrong.

Smith calls Blue Cross to verify my override policy is the same as the year before. But neither she nor I can find anyone remotely knowledgeable about overrides — or who can even provide me with a copy of my policy.

Instead, we are passed from person to person until the line inevitably goes static. It is the second week of June.

Eventually, Smith finds an online application form for Prime Therapeutics, the Blue Cross subsidiary that sets prescription costs, approves medications, and arranges contracts with pharmacies.

Despite being owned by Blue Cross, Prime often operates on a completely separate set of standards, which, in my

Katie Nelson, on assignment in northern Kenya.

experience, often contradicts those of Blue Cross.

Nonetheless, Smith files requests for each of my seven medications. Prime will make a decision within 10 days.

“It seemed to be too good to be true,” Smith would come to say. “And I was right. It was too good to be true.”

It’s now July 7. I’m almost out of Adderall.

My request is stuck in Prime purgatory. Walgreens refuses to dispense my monthly prescriptions until Prime gives the OK.

On top of that, Smith has bad news.

“Prime just called. [Blue Cross] gave me the wrong information,” she says. “You do need to request a second travel override request to Blue Cross Blue Shield, not Prime.”

This isn’t the worst of it, she adds. Prime now says that my plan allows only one override a year. Since I used it in January, I’m not allowed a second request.

“Prime,” she adds, “said it was not their problem anymore.”

This is bad. I can’t get back to work. I only have a few days of medication left. Worse still, my life is caged between two companies actively keeping me from the medication that keeps me alive.

My mother, who has spent 30 years managing a Minneapolis children’s hospital, senses my panic and steps in.

“Where is the travel override policy in her plan?” she asks a Blue Cross rep.

“Who’s responsible for making these decisions?”

“Can you appeal the policy?”

No one at Blue Cross can answer her questions. In fact, they can’t even find a copy of my policy, much less interpret the fine print.

“Your plan doesn’t necessarily list all those intricate things,” explains Dawn Jones, a pharmacist in Woodbury. “If the change doesn’t address a certain percent of their clients, insurers don’t feel there’s a need to inform people, so then they don’t. But you don’t know that until you go to the pharmacy and there’s an issue.”

Smith keeps digging.

After logging dozens of hours on the phone, she finally reaches someone in Prime’s clinical review department. Their suggestion? Submit yet another override request to Prime, with a note requesting that Blue Cross “override the first override.”

Essentially, it would mean asking Blue Cross for a one-time policy change.

We rush the new request, which requires a documented itinerary for my upcoming trip to Kenya. But I am not an optimistic woman. Nor a rich one. I am not very willing to gamble \$1,500 on a non-refundable

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“I am furious that after 10 years of suffering, my life – my second chance – is being determined by two large companies that clearly do not give a single shit about me.”

plane ticket in hopes of picking up my Adderall by the departure date. My parents gamble for me and we book a ticket.

Smith calls again with good news – sort of – saying my request for a second override is “officially under review.” A decision will be made within 72 hours.

It is July 12, more than a month into my phone war of attrition with Blue Cross. And still no word.

Smith contacts Prime. More bad news. The company has been sitting on the request without action.

Even worse news comes from Blue Cross, which now says Prime provided the wrong information. In fact, patients are never allowed one-time policy changes, irrespective of circumstance. Nothing can be done.

“But what happens if a patient travels out of the country a few times a year?” Smith asks a company rep. “Are they responsible for paying for their medications out of their own pocket?”

Blue Cross suggests having a doctor prescribe a greater dosage than needed to make the medicine last longer, an idea posed by another rep a few weeks before.

There is a small problem with this. “That’s falsifying medical records,” says Dr. Bryan Schwieters, my physician. And it could be illegal.

I am furious. Furious that my insurance company preferred to pass me between divisions, departments, and parent companies rather than take responsibility for dealing with my case. Furious that I am forced to fight for medications to treat a disease that I never asked for and never wanted. More than anything, I am furious that after 10 years of suffering, my life – my second chance – is being determined by two large companies that clearly do not give a single shit about me.

“I honestly don’t know what to say, other than sorry about all of this and it was basically just a huge waste of time on both of our parts,” Smith writes in an email. “I just don’t know what else I can do on my end ... I’m so very sorry.”

It seems I will never return to Africa.

“Thank you for using Walgreens pharmacy located at the southwest corner of Lyndale and 54th in Minneapolis. Your prescription

is ready to be picked up at the Walgreens pharmacy. Thank you, goodbye.”

“Huh, that’s weird,” I tell my mom. “I thought Blue Cross denied my request.”

It is July 18. My mother agrees to stop by Walgreens. “But don’t get your hopes up,” she warns.

Waiting for me are five bags of medication, enough for a 90-day trip abroad – 60 days less than I requested. Strangely, Blue Cross has covered everything.

I have no idea why. Neither does the pharmacist.

I contact Blue Cross. Unfortunately, getting answers from its communications team is almost as painful as getting medications approved.

“We’re looking into your questions and will follow up shortly,” writes Laura Kaslow.

She does not follow up shortly. After hounding the company for a week, Blue Cross releases a generic statement.

“Each person’s situation is unique,” it reads, adding that factors such as “whether a member is traveling within the United States or abroad, the length of travel, and the types of prescriptions requested” determine if a request is approved or denied.

Prime isn’t much better, refusing to comment on my case because “statements may not apply across our book of business,” says Denise Lecher.

I continue to contact both companies, asking for a copy of my policy. Their response is to pinball me between communications teams over the next 10 months, my questions unanswered.

I return to Nairobi. But while my work brings me to some of the most difficult parts of the world, I cannot escape the fact that my life can be determined by two companies.

That was until January 18, 2017, when my third request for a one-year override was mysteriously approved. I collect 365 days’ worth of Adderall.

I will never know why Blue Cross agreed to release my medications. Friends suspect it buckled under pressure from a journalist, her physician, and her family who wouldn’t give up.

According to my pharmacist, it was the first time in her career that she’d ever seen a patient successfully request that amount. ☑



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BACK TO THE FUTURE

The smart new Lexington thrills and unites multi-generational St. Paul

Beef pot au pho



TONY NELSON

BY MECCA BOS

The Lexington pot pie, like a lady's Easter hat, is folded over primly at the corners and crescendos in billowy pleats at its toasty golden pinnacle.

Inside, a fine stew, at once liquid and solid, has al dente spring peas and supple chicken suspended in a luxe sauce. It's a tilt-your-head-back-and-sigh kind of bite.

This much ballyhooed pot pie is 6 circular inches of metaphor for the restaurant that serves it: The new Lexington is both celebration and pure comfort. It's special, showy, and precise, but most of all, it's eager to please.

"I want the guy who varnishes the floor down at St. Thomas to be able to sit down next to the mayor and have a drink," Jack Riebel, chef and partner, told me in an early interview.

The old Lexington needs no introduction. Established in 1935, the St. Paul institution was long considered that city's finest restaurant, the grande dame on Grand Avenue.

After closing in 2013, it was acquired by a team of investors led by longtime and renowned restaurateur Josh Thoma (formerly of La Belle Vie and Solera, currently of Smack Shack). It finally reopened after a lengthy and expensive renovation earlier this year, much to the relief of its many fans.

Riebel heads up the kitchen. Formerly of La Belle Vie and Butcher and the Boar, Riebel is a "blue blood" St. Paul guy who grew up three blocks from the Lex. He's also consistently the Twin Cities' best chef.

A dining touchstone revived by a culinary master — what could possibly stand in the Lexington's way?

Ghosts, of course. The staff doesn't like

to indulge in the lore too much, but one doesn't have to stretch her imagination too far to think the place haunted. On an early visit, the power in the entire restaurant went out, leaving the whole of it utterly dark except for the flicker of candlelight. The kitchen valiantly played on, sending out what courses they could. Servers busted out manual credit card swipers.

A few weeks later, all of the hoods went out, forcing the cooks into the catering kitchen to finish meals. There's other unexplained phenomena too. A former staff member insists chairs were stacked, poltergeist-style, behind his back.

So, is it haunted?

"You'd think [potential spirits] would be happy someone is in here!" says Riebel.

Even if the spirits aren't happy, we the people are certainly glad he's there.

Riebel speaks at length about the daunting job he faced reopening the Lex.

THE LEXINGTON

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His opening menu had to somehow satisfy three generations of diners. He gathered a half-century's worth of menus and went to work on must-haves, sacrifices, inventions, and re-inventions.

The job was nothing short of an intellectual pursuit. A puzzle fit for a master. And it seems as though he nailed it.

The oversized, stately menus are the sort you spot in film noir or cartoons. They don't make them like these anymore. It's an important gesture that lets you know you're about to have an exceptional experience.

The Lex is, has been, and will always be an old-school supper club, so they have indulged those who want big, important steaks and chops, and little ones, too,



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FOOD

for dainty eaters. Spend \$29 (10-ounce top sirloin) to \$100 (36-ounce dry-aged Porterhouse for two) on beef how you like it. The Lex is bound to get it right every single time.

But look beyond the obvious choices for those strokes of intellectualism. A liver and onions lover might find himself supping on foie gras and caramelized onion bacon pecan brittle. An escargot fiend discovers mushroom caps under her cheese and toasted breadcrumbs instead of snails. Both of these are modern updates to a couple of Lexington menu items that history simply would not allow the kitchen to jettison.

And Riebel, an avid lover of the sea, couldn't and wouldn't be content with pink cocktail shrimp hanging off a martini glass. Here, the seafood cocktail is a Yucatan-style aguachile with plump snapper, shrimp, and octopus spread on a plate with chile, cilantro, and citrus woven in for color and flavor. A little ramekin of Saltines and cocktail sauce offers a nod to old traditions.

Or try the beef pot au pho, a cheeky take on pot-au-feu, a workaday French beef stew. This faux pho boasts sous vide beef, bok choy, mint, and sesame spaetzle in place of ordinary noodles. Pecan-crusted Whitefish Gorbachev—named for the Soviet statesman who visited Minnesota in 1990 and was fed by Riebel at the late downtown Minneapolis fine-dining restaurant Goodfellows—has the distinction of being approved by KGB protocol. It passes muster for us as well.

But for my money, the most gratifying way to enjoy the Lex is at the back bar, where, Thursday through Sunday, jazz luminaries dazzle the room at no additional cost to you, a rare pleasure in these days of ever-thinner margins and fast-casual everything.

A true barman serves your drinks: none other than Geoffrey Lee Trelstad, who used to manage the bar at the very fine and long-lost King & I. Here, he holds stately court, not like a newfangled “bar chef” but like a gracious barman ought, in a vest, a name tag, and a tie. He's one who hears “Chardonnay!” being bellowed by a drunkish chorus in the back corner and has the bottle out and uncorked before the final syllable is uttered.

And there are cocktails. Elegant ones, ceremonial ones, boozy, slushy ones. Despite the Deco architecture that suggests an expensive hotel lobby from an Orson Welles flick, this is a democratic bar. Just look to the bowls of kicked-up Goldfish crackers and Tiki drinks for proof.

Or consider the veggies and dip, a rosy ring of radishes and kohlrabi crowded around a pond of Ranch dressing tinged with kimchee.

It's Minnesota and it's worldly. It's provincial and it's daring. It's old and it's new, it's the mayor and the floor varnisher, and it's beyond intellectual. It's genius. **CP**

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A LIST

FRIDAY Stone Arch Bridge Fest returns **P. 23**

SATURDAY A beer carnival at Insight Brewing **P. 23**

MONDAY Friends help friends hook up **P. 27**

WEDNESDAY 6.14

SPORTS

NORTH STAR GRAND PRIX

VARIOUS LOCATIONS

Each year, pro cyclists come to the Twin Cities for an intense, multi-day competition that pushes them to the limits. After morning qualifying races, things kick off Wednesday evening with the St. Paul Grand Avenue Criterium, where top speeds are key. If you're looking for an excuse to visit a winery, head out to Cannon Falls on Thursday, where cyclists will be dealing with distance while revelers drink local. Friday's Uptown Criterium is probably the most intense leg for spectators, as flocks of cyclists zoom around sharp corners at terrifying speeds. People looking for a little road trip may enjoy heading to North Mankato, where Saturday's route takes riders through rural scenery. Sunday's race in Stillwater is a brutal one, as many athletes break down physically and mentally while riding their way up the cruel Chilkoot Hill on each lap. You won't have to suffer at any of these events, however, as there will be plenty of freebies, samplings, beer gardens, free bike valets, and an adorable kids' race each day. Check www.northstarbicyclefestival.com for more info. 8:30 to 11 a.m. Wednesday; 4 to 9 p.m. Wednesday and Friday; 3 to 9 p.m. Thursday; 10 a.m. to 5:30 p.m. Saturday; 10:30 a.m. to 4 p.m. Sunday. Free.

Through Sunday —JESSICA ARMBRUSTER

THEATER

AN AMERICAN IN PARIS

ORDWAY CENTER FOR THE PERFORMING ARTS

Following the romantic beats of the revered 1951 film, *An American in Paris* takes place following WWII as Jerry, an American soldier, stays behind

in France with dreams of becoming a painter. Jerry's artistic aspirations take a backseat, however, when he grows smitten with Lise, an enigmatic Parisian woman pursuing her own passion as a dancer. Tony Award-winning choreographer Christopher Wheeldon serves as director, instilling charm to the heightened romance. The invigorating musical score blends Gershwin standards with their orchestral movements to create an aurally sweeping atmosphere. The headlining duo are both seasoned ballet dancers: McGee Maddox as Jerry and Sara Esty as Lise (the latter having played her role as alternate on Broadway). 7:30 p.m. Wednesday through Saturday; 2 p.m. Thursday, Saturday, and Sunday. \$42-\$119.50. 345 Washington St., St. Paul; 651-224-4222.

Through Sunday —BRAD RICHASON

COMEDY

C. WILLI MYLES

ACME COMEDY CO.

Though he hails from Mobile, Alabama, comedian C. Willi Myles started his comedy career in Minnesota while working as an assistant basketball coach at St. Cloud State. "I grew up in a big family," Myles says from his home in Los Angeles. "I have nine older sisters. I was athletic. I knew early on that the only way I was going to get out of the projects was going to be through athletics." Myles wound up at St. Cloud State, where he played defensive back. After graduating he attended training camps in the USFL and CFL, but couldn't get past the final roster cuts. He wound up back at his alma mater as an assistant basketball coach. "I backed into

Landmark Center's latest show features sculpture, photography, and more by local artists.



ANDREA ELLEN REED

comedy," Myles says. He first took the stage after his former roommate opened a restaurant. "Upstairs he had a ballroom and he said, 'Willi, I'm going to open a comedy club. Everyone in town knows you. Everyone loves you. You should be my emcee.'" His first sets focused on coming from warm Alabama to cold Minnesota. "My whole career was built on me talking about Minnesota." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THURSDAY 6.15

LGBTQ/PARTY

THIRD THURSDAY: PRIDE

MINNEAPOLIS INSTITUTE OF ART

Pride month is here, and this week the Minneapolis Institute of Art is throwing a party in its honor. Drag performances, curated by queer dance night Flip

Phone, will feature the likes of Julia Starr and Tyra. Hands-on activities include making your own flag for the official parade (or your window at home). There will be beer and wine to order up at the cash bar, and LGBTQ organizations like OutFront Minnesota will be chatting with guests. Soul and R&B tunes will be provided with live sets from Lady Lark and Nick Jordan. 6 to 9 p.m. Free. 2400 Third Ave. S., Minneapolis; 612-870-3131. **—JESSICA ARMBRUSTER**

COMEDY

GARY VIDER

THE JOKE JOINT COMEDY CLUB

Jon Stewart once said that the key to being a good comedian is being able to

CONTINUED ON PAGE 22 ►

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A-LIST

BOOKS

ROXANE GAY

MAGERS & QUINN
BOOKSELLERS

Roxane Gay is one of the fiercest voices for female empowerment. Known for riling up readers, she's written powerful pieces across genres. They include her novel *An Untamed State*, about a kidnapping in Haiti; the New York Times bestselling essay collection *Bad Feminist*; and the short stories of feisty females in *Difficult Women*. In her new book, *Hunger*, Gay digs deep and gets personal. After being gang-raped at 12 years old, she seeks comfort in food and uses weight gain as a buffer against a dangerous world. "I ate and ate and ate in the hopes that if I made myself big, my body would be safe," she writes. At her heaviest, Gay was 600 pounds, or what is medically known as "super morbidly obese." With ruthless honesty, she takes readers into her "wildly undisciplined" body, revealing "the ugliest, weakest, barest parts of me." Far from a self-help or motivational book, this is a distressing and courageous memoir that cuts straight to the emotional core of what it feels like to live in "a cage of my own making." 7 p.m. Free. 3038 Hennepin Ave. S., Minneapolis; 612-822-4611. —ERICA RIVERA



JAY GRABIEC

CONTINUED FROM THURSDAY ►

make strangers laugh. Comic Gary Vider discovered this as a teenager. "I went to three different high schools," he explains. "Other people were funny too, but I felt I could be funny in different environments. I could make people who didn't know me laugh." Though he majored in English in college, no career apart from comedy appealed to him. "My number-one fear was I'd die and the only thing I did was the job I hated." Vider has appeared on Conan O'Brien's show, and had a very successful run on *America's Got Talent*, where he made it to the finals. "The hardest part about that show," he says of the latter, "is you're doing comedy and the person before you is doing magic or breakdancing or playing the violin or some crap like that. Then the audience is suddenly hearing standup comedy. You go zero to 60, and hopefully the crowd picks up. You have to be funny instantly." In his full set, however, he gets to stretch his legs and talk in detail about being married and weird situations he's found himself in. 7:30 p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$14-\$26. 801 Sibley Memorial Highway, Lilydale; 651-330-9078. **Through Saturday —P.F. WILSON**

ART/PARTY

COCKTAILS BY DESIGN

BLUE DOT HQ AND OUTLET

Cocktails by Design takes fancy cocktail parties to a whole new level. Hosted by Blu Dot, this fundraiser for the Goldstein Museum of Design features drinks mixed by the bartenders of Eat Street Social, all served in eye-popping glassware with custom GMD coasters. There will be demonstrations revealing the wizardry of mixology, food truck fare, and an array of aesthetic gratification. Most importantly, you'll be helping to support Minnesota's only design museum, ensuring that our state's future will look fabulous. Find tickets and more info at cocktailsbydesign.brownpapertickets.com. 6 p.m. \$40/\$45 at the door. 1321 Tyler St. NE, Minneapolis; 612-624-7434. —SHEILA REGAN

ART/GALLERY

SUMMER ARTS DISCOVERY

LANDMARK CENTER

The nooks, crannies, and walls of the historic Landmark Center will be filled with art examining the theme of inclusivity this summer. Selected by the erudite peeps at Forecast Public Art, the pieces present — in a variety of media including sculpture,

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JON DAHLIN

photography, textiles, and works on canvas — ideas that challenge and reflect on how American culture is defining inclusivity today. What appears in the historic landmark will surely prompt discussion. But will the exhibition itself be inclusive enough? Check it out and decide for yourself. There will be an opening reception from 5 to 7 p.m. Thursday, June 15, and a make-and-take art workshop from 1 to 4 p.m. Sunday, August 13. Free. 75 W. Fifth St., St. Paul; 651-292-3293. **Through August 31 —CAMILLE LEFEVRE**

FRIDAY 6.16

THEATER

MIGHT AS WELL BE DEAD: A NERO WOLFE MYSTERY

PARK SQUARE THEATRE

Pop culture tends to imagine detectives as hardboiled loners, doggedly uncovering insidious conspiracies at enormous personal peril. A marked contrast to this image is Nero Wolfe, the enduring creation of novelist Rex Stout. Wolfe is the antithesis of the ruffled gumshoe, insisting that crime-solving not intrude upon the comfortable routines of life, leaving any necessary footwork to his quick-witted assistant, Archie Goodwin. Adapted by Joseph Goodrich, *Might as Well Be Dead* concerns a missing heir who may or may not be the same person on trial for murder. As is to be expected, the investigation grows increasingly tangled, with assumed identities and ambiguous motives. This staging entrusts Goodrich's script to the direction of Peter Moore and a cast headlined by E.J. Subkoviak as Wolfe. The show is in previews through June 22. 7:30 p.m. Wednesdays through Saturdays; 2 p.m. Saturdays and Sundays. \$40-\$60; \$27-\$37 previews. 20

W. Seventh Pl., St. Paul; 651-291-7005.
Through July 30 —BRAD RICHASON

FESTIVAL

STONE ARCH BRIDGE FESTIVAL

STONE ARCH BRIDGE

Not only does the Stone Arch Bridge Festival feature a gratifying assortment of disciplines, the artwork is exhibited on one of the most geographically striking stretches of Minneapolis. Timed to coincide with Father's Day weekend, the fest offers an ample assortment of family-friendly attractions. There's the gleaming chrome of the vintage automobile show and an ongoing slate of free concerts performed on stages throughout the grounds. Anyone needing a break from the kiddies, however, can find sanctuary in a sectioned-off beer fest where (for a nominal fee), adults can revive themselves with samples from local and national brewers. With a smorgasbord of food vendors serving an edible array of delectable snacks, the festival continues to serve as a fitting tribute to the charming environs of the Stone Arch Bridge. For more info, visit www.stonearchbridgefestival.com. 5 to 10 p.m. Friday; 11 a.m. to 7 p.m. Saturday; 11 a.m. to 5 p.m. Sunday. Free. 212 SE Second Ave., Minneapolis. **Through Sunday —BRAD RICHASON**

SATURDAY 6.17

FESTIVAL

MIDSOMMAR CELEBRATION 2017

AMERICAN SWEDISH INSTITUTE

We're only a few days away from the official start of summer. That means it's time for a Midsommar celebration, an

CONTINUED ON PAGE 26 ►

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& BREED
JUNE 22



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WATSON**
W/ ZANE WILLIAMS
JUNE 23



**ILLISM
'GENERATION ILL
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W/ JAY HOLLYWOOD &
COLOR ME KINDLY!
JUNE 29



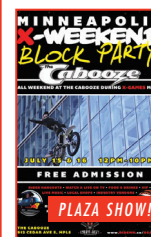
**THE BELFAST
COWBOYS!**
W/ WARNING SHAPES
JUNE 30



CABOOZE, FIRST AVE &
ROSE PRESENT
**DIRTY HEADS
& SOJA**
W/ THE GREEN,
& RDGLDGRN
JULY 1



CABOOZE & GO 96.3 PRESENT
**GO FEST
'17**
FEAT. BLEACHERS,
MUTEMATH, & MORE!
JULY 2



CABOOZE & RIDEMN PRESENT
X GAMES
RIDE BLOCK PARTY!
W/ LIVE STUNTS, MUSIC,
VENDORS & MORE!
JULY 15-16

UPCOMING

- 6/16.....LEOPRESENTS.COM **Tigers Jaw** W/ SAINTSENECA, & SMIDLEY
7/13.....LEOPRESENTS.COM **Behemoth**
7/21.....CABOOZE & PARTIER PRESENT **Ghostface Killah** W/ CARNAGE THE EXECUTIONER, RAW DAWG
7/22.....**ONE - The Metallica Tribute Band** W/ CASTER VOLOR
7/23.....**Cowboy Mouth!** W/ SPECIAL GUEST TBA
8/3.....**Cody Johnson** W/ HITCHVILLE
8/5.....CABOOZE & MID AMERICA PRESENT **Guitar Legend Dick Dale!**
8/13.....LEOPRESENTS.COM **The Rocket Summer** 'DO YOU FEEL' 10 YEAR ANNIVERSARY TOUR
8/16.....**Saliva!** W/ SPECIAL GUEST
8/17.....**Tab Benoit**
8/18.....CABOOZE, FIRST AVE, & ROSE PRESENT **Michael Franti & Spearhead**
'LOVE OUT LOUD TOUR' PLAZA SHOW!
8/19.....FAT TIRE PRESENTS **TOUR DE FAT**
FEAT. THE RECORD COMPANY W/ BEATS, BEER & BEMUSEMENT PLAZA SHOW!
11/14.....CABOOZE & LIVE NATION PRESENT **NEW FOUND GLORY**
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FIRST AVENUE \$20/\$25 / 8PM DOORS / 18+

SAT JUL 08
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HIPPO CAMPUS AND POLIÇA
w/ LOW, REMO DRIVE, J.S. ONDARA
BAYFRONT PARK (DULUTH, MN) \$25/\$30 DOS / 4:30PM DOORS / ALL AGES

UP NEXT FIRST AVENUE MAINROOM

JUN 15
89.3 THE CURRENT AND CITY PAGES PRESENT
POKEY LAFARGE
WITH LILLIE MAE

JUN 23
FIRST AVENUE, SMIRNOFF, 89.3 THE CURRENT, AND SWEETPEA & BLOWTORCH PRESENT
GROWN & SEXY PRIDE VII
FT. ANTIC STUDIOS, SWEETPEA AND DJ SHANNON BLOWTORCH
w/ MICA MAY, DYKE'S DO DRAG, LADIES OF LA FEMME, DRAGGED OUT, THE VIGILANTEASE COLLECTIVE, DEVIANCE, BRKFST, SISTERS OF PERPETUAL INDULGENCE

JUN 24
FLIP PHONE: XXL PRIDE
FT. VALENTINA AND MAX

JUN 29
GO 96.3 PRESENTS
GO SHOW FT. MISTERWIVES: BAND CAMP TOUR
WITH THE GREETING COMMITTEE, BELL THE BAND
HOSTED BY MILES THE DJ

JUN 30
MORE DRAKE NITE
FT. DJ BACH, DJ GREENERY, (CLOUD)

JUL 03
GO 96.3 PRESENTS
MIKE SNOW
WITH KLANGSTOF

JUL 07
DJ KEEZY PRESENTS
THE KLITUATION 1 YEAR ANNIVERSARY PARTY
WITH DJ SOPHIA ERIS, DJ MISS BRIT, MARIA ISA, LADY MIDNIGHT, K.RAYDIO, MANCHITA, AND MORE
HOSTED BY MICA MAY

JUL 08
POPTONE (DANIEL ASH, KEVIN HASKINS, DIVA DOMPE) PERFORMING MUSIC FROM BAUHAUS/TONES ON TAIL/LOVE AND ROCKETS
WITH DJ JAKE RUDH (TRANSMISSION)

JUL 13
ESPN X GAMES AT FIRST AVENUE
FT. PROF AND AESOP ROCK WITH ROB SONIC
WITH deM aTlas

JUL 14
RADIO K PRESENTS
NICOLAS JAAR LIVE

JUL 19
SUBLIME WITH ROME
WITH LESS THAN JAKE

JUL 21
ANDREW BIRD
WITH GOULDEN BALLS

JUL 29
MIKE STUD (ALL AGES)

AUG 02
JAMES VINCENT MCMORROW

AUG 04
89.3 THE CURRENT PRESENTS
THE SUBURBS
'HEY MUSE!' RECORD RELEASE SHOW AND 40TH ANNIVERSARY CELEBRATION
WITH RYAN AND PONY, DJ JAKE RUDH (TRANSMISSION)

AUG 06
89.3 THE CURRENT PRESENTS
SYLVAN ESSO
WITH FLOCK OF DIMES

AUG 09
ECHO & THE BUNNYMEN

AUG 10
TAKING BACK SUNDAY
WITH EVERY TIME I DIE, ALL GET OUT

AUG 15
SHAKEY GRAVES
WITH DAVID RAMIREZ

AUG 22
SIMPLE PLAN
'NO PADS, NO HELMETS... JUST BALLS' 15TH ANNIVERSARY TOUR
WITH SET IT OFF, PATENT PENDING

AUG 29
FIRST AVENUE AND JAM PRESENT
MIDNIGHT OIL
THE GREAT CIRCLE TOUR
WITH THE LIVING END

SEP 12
OH WONDER
ULTRALIFE TOUR

SEP 13
X
40TH ANNIVERSARY TOUR

SEP 17
THUNDERCAT

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SEP 19
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SEP 21
THE AFGHAN WHIGS
W/ HAR MAR SUPERSTAR

SEP 26
REVEREND HORTON HEAT, FISHBONE AND STRUNG OUT
W/ LOS KUNG FU MONKEYS

SEP 29
JUDAH & THE LION
GOING TO MARS TOUR
W/ THE ACADEMIC

OCT 01
FUTURE ISLANDS

OCT 02
ANGEL OLSEN
W/ MOUNT MORIAH

OCT 07
BLUE OCTOBER

OCT 20
RON POPE
W/ AGES AND AGES, THE HEART OF

OCT 26
HAMILTON LEITHAUSER
W/ COURTNEY MARIE ANDREWS

UP NEXT 7TH ST ENTRY

SURFER BLOOD
W/ WINTER
WEDNESDAY, JUNE 14

BJ BARHAM
OF AMERICAN AQUARIUM
W/ JOHN SWARDSON
THURSDAY, JUNE 15

LAZYLIGHTNING420
PERFORMING THE GRATEFUL DEAD 7/10/81 LIVE AT SAINT PAUL CIVIC CENTER
FRIDAY, JUNE 16

MEATBODIES
W/ REAL NUMBERS, THE COAX
SATURDAY, JUNE 17

VILE CREATURE
W/ FORMER WORLDS, CONTENTIOUS
SUNDAY, JUNE 18

SUSTO
W/ SKYWAY MAN
MONDAY, JUNE 19

OFF WITH THEIR HEADS
"THE BIRTHDAY TOUR"
W/ PARTIAL TRACES, CITRIC DUMMIES
TUESDAY, JUNE 20

PRIZM, OLE SOLES, SOUNDS OF JOHNNY T AND T, BLACKK, GENREAL
WEDNESDAY, JUNE 21

UP NEXT TURF CLUB

BEST MUSIC RESIDENCY, BEST JUKEBOX - CITY PAGES 2017

JOHN MORELAND
W/ WILL JOHNSON (CENTRO-MATIC)
FRIDAY, JUNE 16

DAVID BAZAN
W/ RANA MAY
SUNDAY, JUNE 18

FRANKIE LEE & FRIENDS
IN THE CLOWN LOUNGE
MONDAY, JUNE 19

NIGHT MOVES
W/ MARIAH MERCEDES, JADE EARTH (FREE WITH RSVP)
WEDNESDAY, JUNE 21

THE GIVING TREE BAND
W/ THE CERNY BROTHERS
THURSDAY, JUNE 22

ELECTRIC SIX
W/ NORTHERN FACES
SATURDAY, JUNE 24

A TRIBUTE TO GILLIAN WELCH
FT. CALAMITY AND THE OWL, THE LOWLAND LAKERS, AND MORE
SUNDAY, JUNE 25

FRANKIE LEE & FRIENDS
IN THE CLOWN LOUNGE
MONDAY, JUNE 26

JOSEPH ARTHUR
PERFORMING 'REDEMPTION'S SON'
W/ ALLISON PIERCE
TUESDAY, JUNE 27

THE REVEREND PEYTON'S BIG DAMN BAND
W/ DUMPY JUG BUMPERS
WEDNESDAY, JUNE 28

UP NEXT PALACE THEATRE

BEST CONCERT VENUE - CITY PAGES 2017

JUN 17
AT THE DRIVE IN
W/ LE BUTCHERETTES

JUL 16
ALL TIME LOW
YOUNG RENEGADES TOUR
W/ SWMRS, WATERPARKS, THE WRECKS

JUL 26
SOCIAL DISTORTION
W/ JADE JACKSON

AUG 03
GARY CLARK JR.
W/ JACKIE VENSON

AUG 05
BRYAN FERRY
W/ JUDITH OWEN

AUG 15
BELLE AND SEBASTIAN
W/ JULIEN BAKER

AUG 25
2 CHAINZ
'PRETTY GIRLS LIKE TRAP MUSIC' TOUR 2017

SEP 07
CONOR OBERST
W/ PHOEBE BRIDGERS

SEP 16
SPOON
W/ TWIN PEAKS

SEP 27
GLASS ANIMALS

SEP 28
BROKEN SOCIAL SCENE
"HUG OF THUNDER TOUR 2017"
W/ FRIGHTENED RABBIT

OCT 01
FLEET FOXES

UP NEXT OTHER VENUES

JAMESTOWN REVIVAL
W/ COLTER WALL, HOPE COUNTRY
FINE LINE
WEDNESDAY, JUNE 14

FREDDIE GIBBS
"YOU ONLY LIVE 2WICE TOUR"
W/ JON CONNOR, MAC IRV
FINE LINE
FRIDAY, JUNE 23

STRFKR
W/ REPTALIENS
FINE LINE
MONDAY, JUNE 26

DIRTY HEADS AND SOJA
W/ THE GREEN, RDGLDRN
CABOOZE OUTDOOR PLAZA
SATURDAY, JULY 1

HIPPO CAMPUS w/ POLIÇA
W/ LOW, REMO DRIVE, J.S. ONDARA
BAYFRONT PARK (DULUTH, MN)
SATURDAY, JULY 8

MICHELLE BRANCH
THE HOPELESS ROMANTIC TOUR
FINE LINE
SATURDAY, JULY 8

MURA MASA
W/ KUCKA
FINE LINE
TUESDAY, JULY 25

BALLYHOO!
TRIPLE ROCK
WEDNESDAY, JULY 26

BOB SCHNEIDER
W/ TRAVIS LINVILLE
FINE LINE
SATURDAY, JULY 29

MICHAEL FRANTI & SPEARHEAD
"LOVE OUT LOUD TOUR 2017"
FRIDAY, AUGUST 18

FATHER JOHN MISTY
W/ TENNIS
SURLY BREWING FESTIVAL FIELD
SATURDAY, AUGUST 19

THAO (OF THE GET DOWN STAY DOWN)
THE CEDAR
WEDNESDAY, SEPTEMBER 13

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PALACE
THEATRE
ST. PAUL

A-LIST



Beer, games,
and good times
at Insight Brewing

COURTESY OF EVENT ORGANIZERS

CONTINUED FROM SATURDAY ►

ancient tradition honoring the changing of the season. This Saturday, the American Swedish Institute will host a family-friendly party with fun scheduled all day. That includes live music, folk dance, and storytelling from groups such as Impossible Salt, Open Eye Figure Theatre, and Ole Olsson's Oldtime Orchestra. Make a flower wreath and wear it as an homage to health and happiness, and try other hands-on art activities. FIKA will be serving up strawberry cake and Swedish hot dogs, plus wine, beer, and sangria will flow as Minnesotans enjoy the (hopefully) sunny weather in museum's garden. 10 a.m. to 5 p.m. \$10; \$7 seniors; \$5 kids 6-18. 2600 Park Ave. S., Minneapolis; 612-871-4907. —JESSICA ARMBRUSTER

THEATER

SUNDAY IN THE PARK WITH GEORGE

GUTHRIE THEATER

In attempting to examine *A Sunday on La Grande Jatte*, the famed pointillist painting by Georges Seurat, one should avoid fixating too closely on any one spot lest the image dissolve into disconnected dots. Only by stepping back to take in the entire scope does the intricately rendered scene reveal itself. So it is with *Sunday in the Park with George*, the fanciful musical by composer Stephen Sondheim and playwright James Lapine. Split into two acts, the work initially focuses on a fictionalized version of the celebrated Seurat as he attempts to discern a deeper meaning within everyday life, even as his own artistic obsession alienates him from his lover, Dot.

The second act leaps ahead to the 1980s, where the great-grandson of George and Dot has debuted his own creation: a light installation inspired by his grandfather's work. Overseen by Guthrie artistic director Joe Haj, this production bridges two generations through the unifying pursuit of artistic expression. Randy Harrison, popularly known for his work on the Showtime drama *Queer as Folk*, portrays George, while Broadway veteran Erin Mackey steps into the role of Dot. 7:30 p.m. Tuesdays through Saturdays; 1 and 7 p.m. Sundays. \$15-\$87. 818 S. Second St., Minneapolis; 612-377-2224.

Through August 20 —BRAD RICHASON

BEER

THE GREAT NORTHEAST BEER CARNIVAL 2017

INSIGHT BREWING

This Saturday marks the return of Insight Brewing's epic beer party. Try their grapefruit-tinged IPA Crazy Taxi, the super hoppy Dankbot, or the summertime delight Crazy Aunt, a gin-and-tonic-inspired ale (think shandy with a kick of lime). Starting at 2:30 p.m., a new cask will be tapped every hour until they're gone. This party will also see the release of Jupiter's Shield, a special brew made with sage and juniper and aged in a blackberry whiskey barrel. Order a glass for \$6 or take it home by the bottle for \$15. The party will be both inside and out, with live music from the likes of folk artist Preston Gunderson, the bluesy Darners, and Pleezer, a Weezer tribute band. To keep guests sated, food trucks Red Cow, O'Neills Cheese Curds, and Del Sur Empanadas will be stopping by. Other

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Ariel Levy reads
with David Sedaris
this week



COURTESY OF THE AUTHOR

entertainment includes fire dancers, games, and a dunk tank. Noon to 10 p.m. Admission is \$2 or a non-perishable donation item (canned foods, leashes, toys) to benefit Secondhand Hounds. 2821 E. Hennepin Ave., Minneapolis; 612-722-7222. —JESSICA ARMBRUSTER

PERFORMANCE

MORTIFIED

COMO DOCKSIDE

In the heat of the moment, embarrassing situations feel like the end of the world. As time passes, however, they often become hilarious stories we share over beers as badges of honor. This weekend, folks with humiliating tales will take the stage with plenty of cringe-worthy ammo. Past events have included diary entries, well-documented social-media embarrassments, and gloriously emo poetry. This installment will be moving from Amsterdam Bar and Hall to Como Dockside, so you can demonstrate your flawed humanity with a pint on the summery patio. 18+. 6 p.m. \$17-\$22. 1360 Lexington Pkwy. N., St. Paul. —JESSICA ARMBRUSTER

BOOKS

DAVID SEDARIS WITH ARIEL LEVY

COMMON GOOD BOOKS

A trans lover who hacks into your email to leak your affair to your spouse. A male friend who donates his sperm and financially buoys you as your prepare to have his baby. A miscarriage at 19 weeks gestation in a hotel bathroom halfway across the world. An alcoholic wife who threatens to commit suicide before resigning herself to rehab. Just one of those scenarios would be sufficient material for a memoir, but Ariel Levy experienced them all in short order. Those stories make up *The Rules*

Do Not Apply, her New York Times bestselling book. Levy's descriptions of her struggles are gut-wrenching, visceral, and vivid; her journey back to hope harrowing. You won't be able to put this book down and you won't soon forget it. Levy is also the author of *Female Chauvinist Pigs* and has written for the New Yorker since 2008. She won a National Magazine Award in 2013 for the essay "Thanksgiving in Mongolia," which inspired the writing of this memoir. She'll be reading her work along with David Sedaris at Common Good Books this Saturday. 3 p.m. \$28. 38 S. Snelling Ave., St. Paul; 651-225-8989. —ERICA RIVERA

MONDAY 6.19

BARHOPPING

SINGLES EXCHANGE

BAUHAUS BREW LABS

Can a PowerPoint presentation help your wonderful yet single friend get laid and find love? Possibly! This Monday marks the return of the Singles Exchange. Those looking for love aren't invited, however. Instead, friends and family members will convene at Bauhaus Brew Labs and hopefully set things up for them. Before the event, 10 participants create a PowerPoint presentation — be it funny, endearing, or inspiring — pitching why their datable acquaintance is a catch. Afterward, there will be mingling, and perhaps an exchange of numbers and emails. At the event, which is hosted by the Grown-Up Club, attendees can either take the stage or take notes and plot their loved one's upcoming blind date from the audience. For more details and to sign up, visit www.grownup.club/store/se-ticket. 7 p.m. \$11. 1315 Tyler St. NE, Minneapolis; 612-276-6911. —JESSICA ARMBRUSTER

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PARTY POLITICS

An immigrant and a room full of Trumpists go head-to-head in *Beatriz at Dinner*



Connie Britton
and Salma Hayek

LACEY TERRELL

BY TONY LIBERA

B*eatriz at Dinner* is a small film with huge scope: A short dinner party takes aim at the Trumpist vision of America.

Salma Hayek plays Beatriz, a Mexican massage therapist and holistic healer. Beatriz mostly works with sick patients at the Arendale Cancer Center, but she also makes house visits to healthy clients like Cathy (Connie Britton), an obscenely rich woman who first met Beatriz when the former's daughter had cancer. Given the history, Cathy considers Beatriz a friend of the family. So when Beatriz's jalopy won't start, Cathy invites her to the dinner they're having with her husband's boss, coworker, and their wives.

Beatriz, whom Cathy describes as a saint, awkwardly hobnobs through a couple glasses of wine and learns she's in the presence of Doug Strutt (John Lithgow), a combination of Donald Trump and our hometown villain,

Walter Palmer, the dentist who killed Cecil the Lion. He's an unsympathetic mogul who says what he wants, hunts big game for sport, and makes ethically questionable business deals without a second thought. Beatriz, who loves all living creatures dearly and recently found her pet goat strangled in her yard, isn't having any of it.

There's no delicateness here. From the young associate (Jay Duplass) who suddenly realizes how rich he's going to be at the sight of the hosts' house, to Strutt grilling Beatriz about where she's *really* from, every move is a blatant condemnation of conservative America, the 1 percent, and Donald Trump. To say the movie lacks subtlety is not a knock, just an assessment of director Miguel Arteta's narrow focus and aversion to pussyfooting.

With *Beatriz's* premise, writer Mike White (probably best known for movies like *Orange County* and *School of Rock*) found the perfect setup to unload criticism on the Right. To that effect, it would have

been easy for White to Mary Sue the hell out of Beatriz. But she's imperfect—and a better character for it. Beatriz and Strutt are simply firm ideological opposites who fate, upon which the two later muse, has seated together at a dinner table. It's Sartre's *No Exit* simplicity, and save for an unsatisfying ending, the movie works because of it. This is the unstoppable force meeting the immovable object.

Of course, White's track record tells you the movie will be funny, though given the backdrop of our political reality, there's a bitter aftertaste. Laughs come at the expense of Lithgow's character, who always seems to be saying or doing something so racist or uncaring that it's comical—until you're hit with the sobering realization that essentially this character is the president of the United States. This underlying sense of existential dread pokes its head into a lot of White's movies with varying degrees, but comes out full frontal here. At times, *Beatriz at Dinner* is an extremely uncom-

BEATRIZ AT DINNER

written by Mike White,
directed by Miguel Arteta
Uptown Theatre, starts Friday

fortable movie, and White clearly wants us to squirm.

But what's most interesting about *Beatriz at Dinner* is the portrayal of its wealthy characters' seemingly innocuous lives. Sure, Lithgow clearly got a kick out of playing an immoral blowhard and Hayek is equally fantastic as his weird yet righteous evening nemesis, but Arteta and White's scrutiny of the banal side of 1 percent life shouldn't be overlooked.

These characters don't believe they're the bad guys. They don't necessarily act out of malevolence. They certainly don't think themselves evil. And the fact that they've benefited from inequity, at the expense of other people, doesn't cross their minds. That they don't see it is *Beatriz at Dinner's* most salient point. **C**

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FIGHT OR FLIGHT

Artists struggle to find fame and the meaning of life



DAN NORMAN

BY JAY GABLER

At the outset, *Fly By Night* seems like a story we've seen before. A woman falls for her sister's mismatched fiancé, but doesn't want to hurt anyone, so she runs away. You won't see what's coming in the second act of the Jungle Theater's summer musical, though: It's not a show for people who don't like surprises.

The 2011 musical is the brainchild of playwright Kim Rosenstock (a staff writer on Fox's *New Girl*), who collaborated with co-writers Will Connolly and Michael Mitnick. Director Sarah Rasmussen helms this regional premiere, which ventures into some of the same cosmic territory the Jungle explored last year with *Constellations*.

The sisters are Miriam (Leah Anderson) and Daphne (Royer Bockus), who leave their South Dakota town in 1964 and head to the Big Apple because Daphne sees a career for herself on Broadway and needs Miriam's moral support. While Daphne's shopping headshots, she meets Harold (Chris Koza), a dreamy dude who works

in a sandwich shop but nurtures his own dreams of making it in music.

Soon they're engaged, but they rarely actually see each other because Daphne's deep in rehearsals with Joey (Joshua James Campbell), a playwright who takes her as his muse. It's obvious they're a better match, and that the quiet Harold should be with Miriam. Love is never simple, though, and especially not in this show.

Fly By Night is constantly jumping around through time and space, and our conductor is narrator Jim Lichtscheidl, who also plays an array of supporting characters. Lichtscheidl's flexible comic talents make him perfectly suited for the role, which is a good thing because we see a lot of this narrator.

The prominence of the narrator is part of the show's argument that our lives are profoundly shaped by circumstance and fate, a point that's driven home when the extraordinarily coincidental timing of the 1965 Northeast blackout becomes a key plot development. We're reminded to cherish our time together and follow our bliss, but it does become challenging to sympathize with characters who are so

FLY BY NIGHT

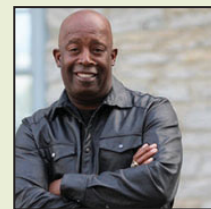
Jungle Theater
2951 Lyndale Ave. S., Minneapolis
612-822-7063; through July 23

often their own worst enemies.

Koza, who fronts the real-life band Rogue Valley, has a convincingly sincere mien and a nice way with Harold's yearning numbers. The best songs, though, go to Daphne: Bockus gets not only a twit-terpated duet with Harold ("More Than Just a Friend") but also the show's best and biggest ballad, "I Need More." Bockus has a lot of fun with the sweet but self-centered starlet, while Anderson grounds Miriam with a finely honed performance that eschews plain-Jane stereotypes.

Rasmussen has a special talent for infusing shows with warmth, and *Fly By Night* has a lot of winning moments. That warmth, though, runs up against an almost cruel streak that leaves you wondering whether somebody pissed in the writers' LaCroix between the first and second acts. The characters look up at the stars, waiting for the narrator to explain the meaning of life. Aren't we all? **CF**

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STREET *Style*

A WALK IN THE PARK Effortless style at the Walker Sculpture Garden and Mears Park. **BY AMY GEE**



BRADLEY GRAUPNER

33, ANTHROPOLOGIST, ENTREPRENEUR

What are you wearing?

Optimo hat, John Varvatos hemp vest and belt, Zara shirt, shoes from Italy, Wotancraft bag, Nomos watch, Leica camera from Central Camera.

Describe your style:

Style is about taste and not brands.

What's your best style tip?

Every object is an embodiment of a community and your relationships.

What's one thing in your wardrobe that you can't live without?

My camera.



MOLLY OBERSTAR

28, FIGURE SKATING COACH

What are you wearing?

Zara top and jacket, lululemon harem pants, Rebecca Minkoff shoes.

Describe your style:

Easy and classic with a twist.

What's your best style tip?

Be comfortable, because you don't need to wear stilettos to be cool. Let yourself develop a style that works for you and not something put together by a catalog.

What's one thing in your wardrobe that you can't live without?

Converse high tops.



RIDWAN OMAR

22, PART-TIME PHOTOGRAPHER

What are you wearing?

Forever 21 jacket, Original Royal Refugee T-shirt from ZiZi Boutique, H&M jeans, Zara shoes.

Describe your style:

Modern streetwear and urban.

What's your best style tip?

Don't worry about anything people say. It's about how you feel, your confidence, and what you project into the world.

What's one thing in your wardrobe that you can't live without?

Chelsea boots.



SOPHIE GLEEKE

20, VISUAL ARTIST

What are you wearing?

Vintage shirt and skirt, H&M white tank, Steve Madden shoes, American Apparel hat.

Describe your style:

I like unique pieces, and I like how kids dress.

Favorite places to shop?

Big thrift stores like Valu Thrift and Everyday People.

What's one thing in your wardrobe that you can't live without?

Anything denim.

CITY PAGES
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	World's Most Dangerous Polka Band 6pm-9pm	main stage Night at the Circus with Symone Smash It 8pm-12am	main stage Culture Piece magazine fashion show 7pm-9pm
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SUBURBAN DESTROYERS

Forest Lake punks the Pour Organs are on a mission from Satan



Forest Lake's finest:
The Pour Organs

JERARD FAGERBERG

BY JERARD FAGERBERG

“Should we pray first?” Outside it’s rapturously sunny, but I’m sitting in the windowless meat fog of Matt’s Bar with four unrepentant scumbags. The waitress who lays down our Jucy Lucys is unaware that, with every drop of cheese sauce, she’s further fueling the apostate indulgence of Forest Lake psych-punks the Pour Organs.

DJ, the guitarist, asked the question. Of course he doesn’t really think we should pray.

DJ refuses to give his last name because he’s afraid going on the record as a pot-billowing psych-rock heretic could jeopardize his father’s business. But the Pour Organs aren’t usually so careful about who they piss off. Their debut EP, *Church and Destroy* (out June 2 and being celebrated with a show at the 331 Club on June 16), is a burned bridge

set to wax. In wild, destructive bursts, they fray relationships with friends and family as they indulge in booze, church burning, and psilocybin.

“I was raised in a super religious household,” says lead singer Matt Spraungel. “I’m close to a lot of people and I have a lot of family members who are religious, and we get along fine, but it’s just silly that they’re Christian. It just fucks with my head that full-grown adults are walking around believing this bullshit.”

Spraungel has an obvious madness about him. Rows of cryptic biker tattoos lead up the sleeves of his *L’Assassins* T-shirt, and his sunglasses have left a deep impression on his nose that looks at a glance like a street boxing scar. He speaks only in dissent.

“I was never shy about saying, ‘Fuck this, this is ridiculous,’” he says, mopping up a puddle of cheese with the heel of his burger. “I’ve always written really anti-religious songs, since a very young age.”

As Spraungel was growing up in Forest Lake, his guitar was frequently held hostage. If he skipped church on Sunday, his father would lock his axe away until he sat for service the following week. This set up a lifetime of opposition between music and religion for Spraungel, placing the guitar on the opposite end of the spectrum from the crucifix.

The Pour Organs grew up on KQRS, and bands like Black Sabbath and Pink Floyd helped them combat the oppression of rural Christian life. But they don’t approach their sacrilege earnestly — for them, conjuring the Dark Lord is an exercise in absurdity. “Lucifer Rising,” *Church and Destroy*’s lead single, treats blasphemy with the same level of futility as belief.

“We think it’s really silly that people believe in this shit and that they’re so in people’s faces about it all the time,” says DJ. “So we were like, ‘Let’s just do exactly what they’re doing, and it’ll be as silly as believing in a zombie from

2,000 years ago.”

As I probe through the basket of fries between us, Spraungel goes deeper into the darkness surrounding his relationship to his father. Spraungel’s dad wasn’t just devout — he was militant. He believed in a coming war on Christians and talked about selling the house to buy a bunker and an armory of guns. More recently, he got drunk and tried to fight Spraungel, then vanished, leaving his son to resolve his anger in song.

The singer’s moment of vengeance comes in “Autoerotic Crucifixion,” which follows the night of the bender as Spraungel imagines his father, mad on holy indignation, coming home to bareknuckle with his son. “I hold the answer like a gun, it’s in a bottle, it’s in a Bible,” Spraungel sings. “Like a cancer to my son, I’m the villain, he’s my rival.”

At this point in the conversation, the waitress returns, diffusing the tension. Spraungel, DJ, and drummer Chris Wilson each eagerly order another beer. Bassist Cody Hillyard holds off, returning to his pint of water. He has to go to work later, and he doesn’t subscribe to the idea of a casual beer.

“When I drink, I like to drink to die,” he muses.

The Pour Organs’ name itself celebrates the band’s self-destructive indulgence — the moniker is derived from Spraungel’s offhanded concern about the toll drinking has taken on his body. While drinking shanties were a trademark of Spraungel’s previous band, Dead Bundy and the Neat Neats, the Pour Organs tackle the band’s relationship with booze on much more dire terms. On “Pit of Bottles,” an uncharacteristically reflective Spraungel describes his drinking as “lycanthropic,” though he doesn’t go on to make the hereditary connection.

Then there’s “Drug Wizard.” A stony, bluesy riff-fest, the song is a Tolkien-inspired fantasy of a wizard who guards a mythical stash of hallucinogens. Both fantasy and drug use are escapes for the band, who openly cop to being “pretty obnoxious stoners.”

Wilson butts in to exempt himself, but the stoner element runs deep through *Church and Destroy*. Spraungel wanted to emulate *Paranoid* when the band went into the studio, but parts of the record reek of *Master of Reality* (namely “Sweet Leaf” and “Into the Void”).

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MUSIC

stoner ingenuity. To create the EP's sound, the Pour Organs tracked live in the studio with no headphones and no metronome. They did minimal takes, and Sprangel often finished lyrics moments before laying down vocals. During one solo on "Lucifer Rising," DJ bends a note too far, but they decided to leave the imperfection in because, when they wrapped the recording, it was exactly 4:20 p.m.

"We were like, 'Let's just not have any rules,'" Hillyard says. "When we started the band, the joke was, 'Let's be like *School of Rock* where they write down their influences and dump 'em in a bucket.'"

After we've divvied up the bill, as we push out into the unkind light of day,

there's a moment of defeat for Sprangel and Wilson. The meal has been a reprieve, but now they'll head back to Forest Lake.

More than God, fathers, or sobriety, the Pour Organs' hometown is the true antagonist of *Church and Destroy*. Every rebellion on the EP was born of their determination to never end up like their classmates who drove tractors to school senior year. *Church and Destroy* is a point-by-point rejection of everything that Forest Lake stands for.

"That's why our band is so dorky and horrible," DJ says, adjusting to the sunlight. "We're from a shitty town. We had nothing better to do than think of bad ideas." **E**

CRITICS' PICKS



MYRIAM SANTOS

POKEY LAFARGE

FIRST AVENUE, THURSDAY 6.15

"Riot in the Streets" kicks off St. Louis-based Pokey LaFarge's *Manic Revelations* with a horn-driven dissection of the incendiary circumstances of suburban Ferguson's police shooting and subsequent uprising by frustrated residents. The new album's other revolutionary revelation is the decades-forward shift of LaFarge's sound from early jazz, old-time country, and blues to '50s and '60s pop and soul — particularly the latter, with horn charts swiped from the Asbury Jukes. His reedy voice still drifts among decades, but here it flirts with the Everlys, tempers his soul with a twangy touch, and zeroes in on doo-wop on "Better Man Than Me." And LaFarge continues to write witty narratives about bad behavior and twisted romance, with additional jabs at chaotic political times in "Silent Movie" ("The truth is a lie") and the blues-noir escape "Going to the Country." But just as LaFarge's soul is laced with sneaky hints of vintage Americana, his ambivalence about

the changing world is encapsulated in the line "I will, I will, I will never change"—three wills to one never. Versatile Americana singer/songwriter/fiddler Lillie Mae opens. 18+. 8 p.m. \$15-\$18. 701 First Ave. N., Minneapolis; 612-338-8388. —**RICK MASON**

GARLAND JEFFREYS

DAKOTA, FRIDAY 6.16

Jeffreys came out of Brooklyn 73 years ago, multi-racial, multicultural, multi-talented — a distinctly New York-centric cat throughout his artistically acclaimed but episodically obscure career. He's a masterful, poetic songwriter with a rock 'n' roll heart and a soul that embraces blues, R&B, and reggae, and his tidal highlights include the searing 1973 social commentary "Wild in the Streets" and 1981's *Escape Artist*, featuring members of the E Street Band and the Rumour. His new *14 Steps to Harlem* is full of reminiscences: childhood survival in the scorching "Schoolyard Blues," his hardworking parents in the title track, hanging with the Clash in "Reggae on Broadway," and late pal

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MUSIC CRITICS' PICKS

Lou Reed in a riveting cover of the Velvets' "Waiting for the Man." Jeffreys addresses the nation's racial divide on "Colored Boy Said," with its now bittersweet refrain, "I got a president who looks like me." There's also a brilliant, poignant version of the Beatles' "Help," the line about being "younger than today" particularly apropos; a reminder how much we do appreciate Jeffreys "being 'round." 7 p.m. \$30-\$35. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

DAVID BAZAN

TURF CLUB, SUNDAY 6.18

Prolific Seattle songwriter David Bazan has never shied away from taking his music in previously unexplored directions. Beginning in the mid-'90s, he was the warm, understated frontman of Pedro the Lion, a Jade Tree Records mainstay until their breakup in 2006. Bazan's foray into electronics, a 2005 album with the short-lived but beloved band Headphones, holds up well as a document of mid-aughts indietronica. He began his solo career in earnest in 2006, with his past couple years particularly productive: Both 2016's *Blanco* and 2017's *Care* showed his affinity for synths and other electronic instrumentation while reviving songwriting tricks from his indie rock and slowcore past. On the horizon is the imminent release of his first album with Lo Tom, a new band also featuring members of Pedro the Lion, Velour 100, and Starflyer 59. Rana May opens. 7 p.m. \$20. 1601 University Ave. W., St. Paul; 651-647-0486. —MICHAEL MADDEN

JANE BUNNETT AND MAQUEQUE

DAKOTA, MONDAY 6.19

Canadian soprano saxophonist/flautist Jane Bunnett first visited Cuba 30 years ago, became fascinated with the island's rich treasure trove of music, and has subsequently spent most of her career immersed in its eclectic sounds, often collaborating with the finest Cuban jazz musicians. In 2013 she formed Maqueque, which means "the energy of a young girl's spirit," a sextet of young, talented female Cuban musicians, with Bunnett assuming a mentoring role comparable to Art Blakey in his Jazz Messengers. Maqueque's eponymous first album won Canada's Juno Award for Best Group Jazz Album. Its second, *Oddara*, out last fall, is a luminous Afro-Cuban odyssey that dives deep into a scintillating realm of complex rhythms and piquant melodies. Songs range from the glistening, classical-tinged "Little Feet" to the sly rumba "El Chivo" (featuring the dynamic piano of Danae Olano), and the highly caffeinated "Café Pilon" a carnivalesque wonder of bristling percussion and brash group vocals highlighted by the serpentine soaring of Bunnett's soprano. 7 p.m. \$30-\$35. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON



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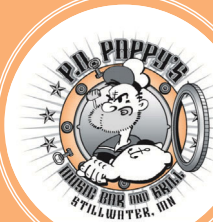
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Virgin Territory

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I'm almost 30 and I'm a virgin. I'm an overweight, straight-ish guy. I've also gone through an absolute hell life thus far, losing a testicle to cancer and having an abusive father who threatened a teenage me into celibacy by invoking the phrase "penile lobotomy" should I have sex with any girlfriends. I've barely dated in 10 years, and while I'm free from my father and the aforementioned mortal dick terror, I'm also INCREDIBLY scared about putting myself out there. I'm disabled, I'm not conventionally attractive by most standards, my whole zone down there is scarred up from surgeries, and, to top it all off, I'm on the small side. The last time I had the opportunity for sex, I went for it, but I was so terrified that I couldn't keep it up. I'm notionally on Tinder and Bumble, but I really don't know what I'm doing—and more often than not, I feel like the right thing for any theoretical partners would be for me to just stay in hiding and not inflict my grotesque presence on them. I'm scared of another humiliation, as that's most definitely not my kink, and I'm at an age where my complete lack of experience and physical deformity are (I would have to imagine) major issues for anyone I might encounter. I truly want romance, sexuality, and companionship in my life. I haven't fought through poverty, disability, physical and emotional abuse, and my genitalia trying to kill me to stay entombed in my office alone and unloved. I just do not know where to even begin.

THE VIRGIN WHO'S BEEN FUCKED A WHOLE LOT JUST NEVER IN THE GOOD WAY

Hire a sex worker. It will allow you to separate your anxieties about finding romance and companionship from your anxieties about being sexually inexperienced. A kind, indulgent, competent sex worker can relieve you of your virginity and help restore—or instill—confidence in your dick's ability to get and stay hard in the presence of another human being. Be totally honest about your inexperience and your concerns. There are caring, compassionate sex workers out there. Presumably you've got a computer in your office, TVWBFJLJNITGW. Use it to find one.



Dan Savage

Get out of the house. Go places, do things—as much as your disability and budget allow. Even if you have to go alone, go. Even if the things you want to do are unlikely to put you in front of many/any women, do those things. You're likelier to meet someone if you're out of the house and moving through the world. Even if you don't meet someone right away, you'll feel less isolated and less alone. Even if you never meet someone (I'm not sugarcoating things—some people don't), going places and doing things means you'll have a rich and full and active life regardless.

You're not alone. Okay, you're alone—but you're not *alone* alone. Meaning, there are women (and men) out there who feel

just as paralyzed as you do—because they're virgins, because they're not conventionally attractive, because their first/only sexual experiences were just as humiliating, because they had traumatic childhoods and bear emotional scars. You want a woman who is patient and accepting and kind and willing to look past your disability, inexperience, and difficult history. Be patient,

accepting, kind, and similarly willing.

Get over those scars. I had a boyfriend once who had significant scarring on his balls and taint. He was a farm boy, and he fell on a piece of farm machinery and wound up straddling a scalding-hot pipe. Ten years later, we started going out—and guess what? I didn't notice his scars. The scars that were so obvious to him and left him feeling self-conscious about his genitals? They were invisible to me until he needlessly apologized for them. Genitals are a jumble of flesh and folds and hairs and colors and bits and pieces and sometimes scars. If you're worried your scarring is noticeable, mention that you're a cancer survivor and lost a ball but gained a sick (as in cool) scar.

Good luck, TVWBFJLJNITGW. We're rooting for you.

mail@savagelove.net

Follow Dan on Twitter: @fakedansavage
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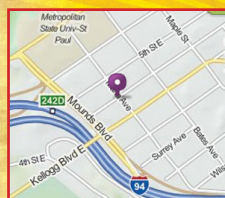
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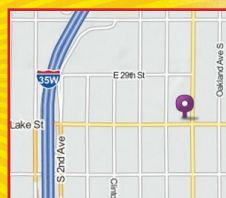
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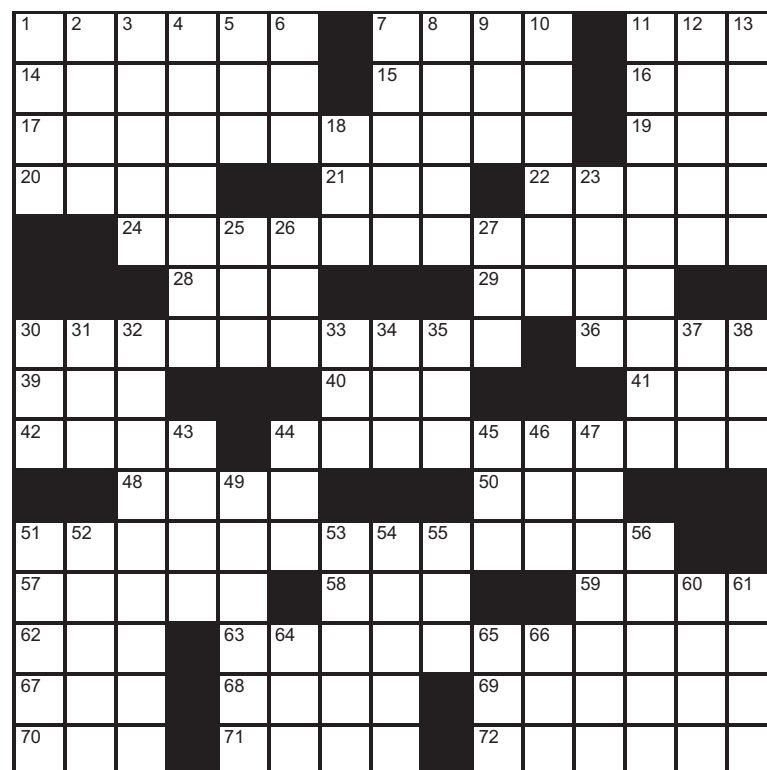
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- Dog who plays Martin on "Downward Dog"
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- Changing country singer Rucker's opinion?
- No-win situation?
- Amongst
- Stoned Depardieu?
- "My Heart Will Go On" singer
- Poem on a Grecian urn
- Galaxy's brain: Abbr.
- "Twin Peaks" channel: Abbr.
- Hit the gym, say
- TV program that's not yet visible?
- Meat inspector's letters
- Approving vote
- Folks who are more lenient?
- Wedding guest, likely
- Audi about face
- Table land
- "Who'da thunk it?"
- Wayne Manor butler gasps for air?

- Apple Music machine
- Homeowner's transaction, briefly
- Greatly enjoys
- ___-J (band with the 2017 album "Relaxer")
- Enc. with a forever on it
- Acropolis's home

Down

- Meth lab raider
- Boxer Figueroa
- Mubarak's predecessor
- Horizon arc measurement
- Sadiq Khan's head
- New Haven's borders?
- Back in the day
- Herbal Essence's owner, briefly
- Italian prime
- Overhead stadium shooter
- Cultured container
- "Until next time"
- Passes on, as a question
- Kamozie of reggae
- Parched and then some
- Oil facility
- Wedding announcement word
- Family member who stereotypically builds the IKEA furniture (at least in my family)
- Smoking
- "What people think ___" (meme)
- Kneel in church
- Cage The Elephant's

- label
- Likely (to)
- Feel badly about
- "Lookie here!"
- "Why are you stalling?"
- Is, in Ixtapa
- Dancer-choreographer Lubovitch
- "Bill ___ Saves the World"
- Neon's atomic number
- Half of a college entrance exam
- Big name in scotch
- Frat letter
- "Inside the NBA" analyst
- Smokes
- Stick house
- Healthy bread selection
- Feel in one's bones
- Floor
- Biting reptiles
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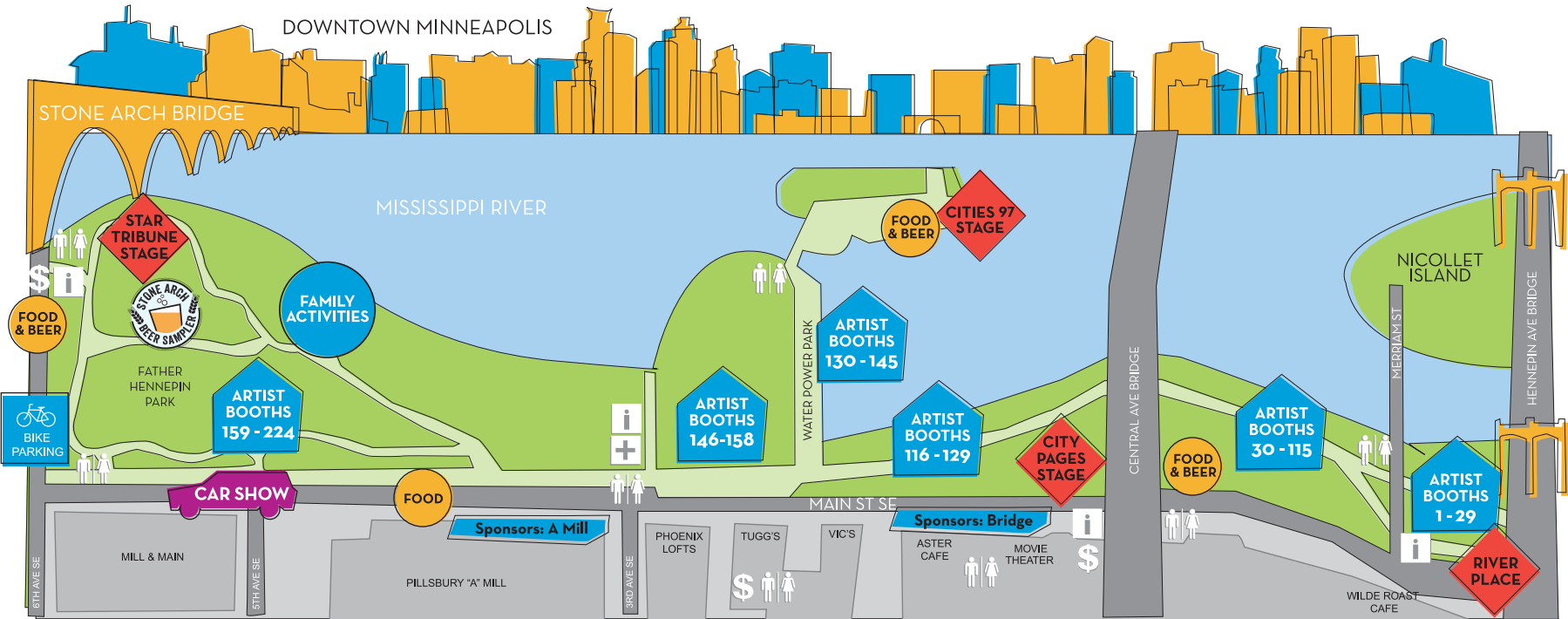
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1991 Ceramics	163	Couch Skinner Fine Crafts	170	Gloss Art Glass Glass	127	Lucas, M. Metal Work/Sculpture	190	Peterson Pottery Ceramics	211	Sweetwater Jewelry Designs Jewelry (metal/stone)	10
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FOOD VENDORS

CENTRAL AVENUE BRIDGE

- All Star Catering
- Habernero Taco Food Truck
- Black Forest
- Firehouse Foods
- Island Noodles
- Sweet Dreams Concessions
- Da'Lemon
- Maui Wowi
- Otte's Kettle Korn
- Simply Nuts

RIVER PLACE ON MAIN STREET

- MadMax Steak Bites
- Kitchen Window

MAIN STREET A MILL

- The Original Breadcone Company
- MyBurger

FATHER HENNEPIN PARK

- Rusty Taco
- Jake's Street Grille
- Da'Lemon
- Pimento Jamaican Kitchen
- Bridgeman's Ice Cream
- Groveland Confections
- Simply Nuts
- Regals Concessions
- Top Dog
- Naturally Delicious
- Key West Concessions
- Don-O's Gyros

WATER POWER PARK VENDORS

- Ktown Street Foods
- Lucky 8's
- Wayzata Ice Cream

ART OF THE CAR FATHER'S DAY CAR SHOW

11 AM – 4 PM SAT AND SUN

Dozens of unique and restored classic cars near Father Hennepin Park and Mill & Main Streets.

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- US Army
- Minnesota Lottery
- Envy Skin Clinic
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- Renewal by Anderson
- YogaFit
- Twin Cities Film Fest
- Move Minneapolis
- Interact Center
- Minnesota Renewable Energy Society
- Hippy Feet

STONE ARCH BEER SAMPLER

SATURDAY & SUNDAY • 1-4 PM

FATHER HENNEPIN PARK

Back by popular demand, breweries from Minnesota, Wisconsin and around the US will be offering samples of some of their signature products. Sampling tickets and a commemorative cup may be purchased by patrons 21 years of older (one ticket per sample). Tickets allow entrance to the sampling tent to taste samples of beers.

Advance Tickets: 10 tickets/samples + sampling cup: \$15
Onsite Tickets: 10 tickets/samples + sampling cup: \$20 (while supplies last).

ADVANCE PURCHASE RECOMMENDED. ONLINE TICKETS AVAILABLE UNTIL NOON ON THURSDAY, JUNE 15 AT STONEARCHBRIDGEFESTIVAL.COM

2017 COLLECTOR'S POSTER

BY PATRICK SWEENEY

The 2017 Collector's Poster was created by now-Minnesotan Patrick Sweeney. Each spring an artist is selected to create an original piece capturing the essence and energy of the Festival and the Minneapolis Riverfront. These limited edition posters are available for purchase at the Festival for \$15.

More about Patrick Sweeney:
www.sweeneyartca.com

AVAILABLE AT **BOOTH #115 & INFO BOOTHS**

LIVE MUSIC SCHEDULE

-  **CITIES 97 STAGE**
Water Power Park
-  **CITY PAGES STAGE**
Under Central Ave. Bridge
-  **STAR TRIBUNE STAGE**
Fr. Hennepin Park
-  **FAMILY ACTIVITIES STAGE**
Fr. Hennepin Park

FRIDAY, JUNE 16

Gates Open	5:00
Zingrays	6:00
Jake Jones	7:15
Peter Wolf Crier	8:30

SATURDAY, JUNE 17

St. Paul Youth Dance	12:15
Radiochurch	1:20
Warren Thomas Fenzi	2:25
David Gerald Sutton	3:30
Tall, Tall Mountain	4:35
Johnny Rey	5:40
The Plott Hounds	6:45
Jackson & the Roosters	8:00
Erik Koskinen	9:15

Bob & Lynn Dixon	12:15
Kendrick Koh	2:15
Maya Dengel	3:15
Billy Johnson	4:15
Paul Seeba	5:15
Matt Hannah	6:15

SATURDAY (CONTINUED)

YogaFit (free class)	11:00
Peter Lochner	12:15
Mike Michel	1:15
Ben Cook-Feltz	2:15
Kate Lynch & her	3:15
Most Excellent Fellows	
Kaleidoscope Effect	4:15
Leslie Rich & the	
Rocket Soul Choir	5:15
Gambler's Daughter	6:15

UniProShow:	12:30
Unicycling Unicorn	
Interact Theater	2:00
UniProShow:	3:00
Unicycling Unicorn	
Interact Theater	4:00
UniProShow:	5:00
Unicycling Unicorn	

SUNDAY, JUNE 18

Black Isles	12:00
Bellydance	
Machete Boom Betty	1:00
AYVAH	2:05
Billy Dankert and the Sanchos Four	3:10
FAIRFAX, AK	4:15

The Home Fires	12:15
Blue Groove	1:15
Dan Israel	2:15
Footfall	3:15
Crankshaft	4:15

YogaFit (free class)	11:00
j. briozo	1:15
Shoop!	2:15
Dave Sandersfeld	3:15
Courtney Yasmineh Band	4:15

MN Sinfonia	12:00
Interact Theater	1:30
UniProShow:	2:00
Unicycling Unicorn	
UniProShow:	4:00
Unicycling Unicorn	

FAMILY ACTIVITIES AREA

FUN FOR KIDS & ADULTS IN FATHER HENNEPIN PARK

Spend some time having fun in the Family Activities Area. Live performances by Interact Theater, Unicycling Unicorn Show, and on Sunday, a special Father's Day performance by MN Sinfonia! Join the Jeeyo Ping Pong challenges and visit Venture Photography & Blue Bunny. Try aerial fitness with The Aviary (Sunday only). Take home some art from Body Henna, a funky art project from Hippy Feet, or an amusing caricature by Young Vision Arts.



In celebration of the Star Tribune's 150th anniversary, join us on Father's Day for their first ever 5K fun run along the scenic historic Mississippi riverfront in downtown Minneapolis. Wear the ugliest tie you can find to and bring the whole family. In addition to the 5K race there will be a kid's Half-K run followed by music, snacks and great prizes for the ugliest ties at Father Hennepin Park. **Register at** www.startribune.com/uglytie5K

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EASY-ACCESS, MOBILE SITE GUIDE ACTIVATES FRIDAY, JUNE 16TH

